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ABSTRACT

A collection of activities and teaching strategies provides a global approach to teaching about Japan at the elementary school level. Following a preface, material is divided into three main sections. The first section outlines interdisciplinary skill goals and attitudinal skill goals of global learning experiences. The second section, "For the Teacher Trainer" is designed to help teachers who will work with others to foster global studies. A rationale for global education and the outline for a global education inservice are presented. The third section contains activities focusing on Japan. All activities follow a standard lesson plan containing theme, concepts, skills, and a student activity. Over ten activities focus on the Japanese use of space, Japanese children's literature and children's fun books, baseball in Japan and the United States, and comic book culture. (LP)

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Halfway Around the World Last Week

Judith S. Wooster

1981

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Halfway Around the World Last Week

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Dedication: to a child on Shimonsen Street
and all those that she and I
may touch in our lives

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on Shimonsen Street

When I was
halfway around the world
last week
I spoke with a child

Her eyes were
bright and compelling,
some say
almond-shaped don't they,
as they flitted
from me
to the bubbles bulging
from her pipe

She told me
she loved to blow bubbles
and her sister did too--
  yes, that was
  her sister
  by her side

and at school
she had learned
American "O.K." and "bye-bye"

The encounter lasted
perhaps two minutes
at the outside
and only later did I wonder
how we had understood one another,
the child and me
That was on Shimonsen Street
halfway around the world
last week.

J. Wooster

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Preface

We can't all go halfway around the world each week. And yet we need to know one another and walk together and share the joys of smiles reflected off bubbles from a child's pipe. The teacher who accepts the responsibility of educating children for a future in an increasingly interdependent world must continually search for ways to take children halfway around the world daily. The task is one of enormous magnitude.

Educating children for adulthood in a global world requires attention to our goals. Harlan Cleveland asserts that "in a polycutural world it is not treating all peoples as sisters under the skin, but learning to value differences among peoples that is the beginning of tolerance; not all men are brothers, but all brothers are different!" Critics of global education frequently argue that goals such as these are too nebulous to give direction to educational experiences for students. Others argue we can't afford to wait. Having gone halfway around the world this summer as a JISEA fellow, I must agree. We must act; we must try.

This collection of activities and approaches represents an attempt to help children think about and feel another culture. The content focus is Japan, however the goals, strategies and activities can be translated into any cross-cultural study.

I wish to give very special thanks to the Kezai Koho Center of the Japan Council for Social and Economic Affairs and the National Council for Social Studies making possible my 1980 trip to Japan. That trip has acted as a powerful and compelling force in my work with teachers and curriculum development.

1. Harlan Cleveland. "A Passion for Paradox" Global Perspectives.

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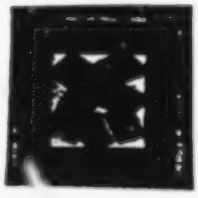
Goals of Global Learning Experiences



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Goals of Global Learning Experiences

Social studies experiences for young students contribute significantly to the overall goals of the elementary school. These experiences can teach and reinforce basic skills, increase knowledge, develop concepts, and impact on attitudes. The purposefully planned learning activity should stress the interaction of content, skills, and attitudes. Each of the activities in this collection attempts to do that, drawing skill goals from the following skills list.[2]

INTERDISCIPLINARY SKILL GOALS

I. Getting Information

Identify a variety of sources of information
- multiple sources of the same types of information
- varying approaches, viewpoints, interpretations
- reference works, newspapers, magazines, primary and secondary sources
- tables, graphs, charts, diagrams
- maps, globes, atlases
- visuals, field trips, artifacts
- listening/observing
- other:

recognize advantages and limitations of various sources

locate sources of print and nonprint information
- libraries (card catalogs, indices, library guides such as Readers' Guide to Periodical Literature)
- use of tables of contents, appendices, glossaries, bibliographies, and indices
- museum, galleries, public and private collections, motion pictures, television, radio, recordings, conversations, interviews

2. New York State Education Department, "Teaching Skills Through Social Studies," K-6 Social Studies Program, 1981.

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identify the types and kinds of information needed
- recognition of information to be relevant as differentiated from information to be irrelevant
- use of sub-questions and/or predicted consequences
- understanding of purposes for which information is to be used

locate information in print and non-print sources
- main elements
- main ideas
- supportive elements

organize collected information
- orderly, precise summarized notes
- cited sources

II. Using Information

classify and/or categorize data by
- selecting appropriate headings for data
- distinguish between relevant and irrelevant information and events
- placing ideas in order, chronological and other
- developing tables, charts, maps, and graphs to clarify data and ideas
- identifying differences and similarities in data

evaluate data by
- differentiating fact from opinion
- identifying frames of reference
- identifying value laden words
- detecting evidence of propaganda
- evaluating author's or person's qualifications

draw inferences from data by
- identifying relationships among the parts
- detecting inconsistencies
- weighing conflicting facts and statements

check on completeness of data and question hypotheses based on sufficiency of evidence by
- using simple mathematical and statistical devices to analyze data
- testing, refining, and eliminating hypotheses and working out new ones when necessary
- drawing conclusions

generalize from data by
- applying previously learned concepts and generalizations to the data or situation
- checking reasonings against basic principles of logic and looks for inconsistencies, limitations, of data, and irrelevancies
- creating a broad statement which encompasses findings

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scrutinize possible consequences of alternative courses of action, by evaluating them in light of basic values, listing arguments for and against such proposals, and selecting courses of action most likely to achieve goals

revise generalizations in the light of new data

III. Presenting Information

write in an expository way by
- thinking logically
- communicating ideas coherently
- forming generalizations based on appropriate data
- supporting such generalizations through the use of relevant factual information
- using different forms of written exposition: investigative/informative, interpretive, argumentative
- following an acceptable format that includes an introductory element, a body containing the basis of the exposition, a conclusion

speak in an effective way by
- spending sufficient time in planning and preparing whether it be for an individual oral report or as a member of a panel, debate, forum, etc.
- talking in sentences
- keeping to the topic
- using appropriate visuals
- learning and developing the skills of being a discussion leader or participant

use media and various visuals for communicating ideas by
- previewing such media and visuals
- preparing appropriate commentary
- using a variety of media forms: films, filmstrips, photographic essays, etc.
- constructing and using appropriate tables, charts, graphs, cartoons, etc.

recognize and use non-verbal means of communicating by
- understanding the variety of kinds of non-verbal communication: gestures, touching, eye language, handling of body trunk, etc.
- appreciating that the amount and kind of non-verbal communications varies from culture to culture

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IV. Participating in Interpersonal and Group Relations

incorporate a set of positive learning attitudes
- recognize that others may have a different point of view
- observe the action of others
- is attentive to situational as well as personal causes of conflict
- listen to reason
- recognize and avoids sterotypes
- withhold judgment until the facts are known
- objectively assess the reactions of other people on one's own behavior

participate in group planning and discussion
- follow democratic procedures in helping to make group decisions
- initiate ideas
- give constructive criticism
- suggest means of group evaluation
- suggest ways of resolving group differences
- anticipate consequences of group action

assume responsibility for carrying out tasks
- individual
- group

be alert to incongruities and recognize problems

define basic issues
- define terms
- identify basic assumption
- identify value conflicts

set up hypothesis and/or alternatives courses of action

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In addition to these interdisciplinary skills, a group of skills labeled self-management skills can offer goals of a more attitudinal sort. Authors Barbara Winston and Charlotte Anderson[3] explain these skills help people relate to others effectively and cope with existing social conditions. The "skills" have a decided affective dimension to them, that is they are related to attitudes, to emotional orientations, and to the ways people interact with one another. Their skills, adapted in the following list, become attitudinal goals for activities in this collection.

SELF-MANAGEMENT/ATTITUDINAL SKILL GOALS

V. Self-Management Skills

Decrease Egocentric Perceptions

- evidencing a growing capacity to recognize the existence of perspective and to project themselves into alternative perspectives
- evidencing a growing capacity to accept alternative perspectives as being legitimate explanations of the differing perceptions of others
- evidencing a growing capacity to consider and act in response to the interests and welfare of others

Decrease Ethnocentric Perceptions

- demonstrating a growing capacity to make and prefer statements about their groups that do not imply a standard by which all other groups are judged
- evidencing a growing capacity to make and prefer statements about other groups which do not use their own groups as a standard
- showing a growing ability to consider and act in response to the interests and welfare of other's groups in addition to those of their own group

3. Winston, Barbara J. and Charlotte C. Anderson. Skill Development in Elementary Social Studies: A New Perspective. Social Science Education Consortuum, 1977.

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Decrease Stereotypic Perceptions

- evidencing a growing capacity to use and prefer qualifying statements that restrict the scope of the characteristics of phenomena
- evidencing a growing capacity to use and prefer tentative characterizations of perceived phenomena, thus indicating their awareness that both the state of the phenomena and the viewer's perception of it are subject to change

Increase the Ability to Empathize

- demonstrating a growing capacity to describe accurately the thoughts and feelings of others evidencing a growing ability to avoid pejorative explanations of behaviors different from their own

- evidencing a growing capacity to explain why they might feel, or act the same way as another, were they in the other's social and situational setting

Develop Constructive Attitudes Toward Diversity

- demonstrating a growing capacity to accept diversity as inevitable and natural
- evidencing a growing capacity to respond to diversity by defending or promoting desirable differences and condemning or reducing undesirable differences
- showing a growing ability to recognize the moral complexity inherent in diversity and to seek humane solutions for such moral dilemmas

Develop Constructive Attitudes Toward Change

- demonstrating a growing capacity to perceive change as inevitable and natural
- evidencing a growing capacity to defend and promote desirable change and condenm or impede undesirable change
- evidencing a growing capacity to recognize the ramification of change
- showing a growing ability to recognize the moral complexity inherent in change and to seek humane solutions for such moral dilimmas

Develop Constructive Attitudes Toward Ambiguity

- evidencing a growing capacity to preceive ambiguity as natural and inevitable
- developing a growing capacity to tolerate ambiguity

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In addition to the interdisciplinary and self-management skill goals these activities will be keyed to the development of ten key concepts.[5] These concepts have global implications and can act as content organizers. These concepts are:

CHANGE
CITIZENSHIP
CULTURE
EMPATHY
ENVIRONMENT
IDENTITY
INTERDEPENDENCE
NATION-STATE
TECHNOLOGY
SCARCITY

5. New York State Education Department, K-6 Social Studies Program, Concept goals, 1981.

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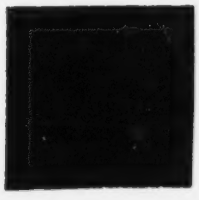
To The Teacher Trainer



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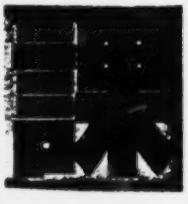
TO THE TEACHER TRAINER

The material in this section is designed to aid the teacher trainer who will work with teachers to foster global studies with a focus on non-Western cultures. While the content focus of this material is on Japan, the principles, strategies and skills are applicable to any cross-cultural study.

The teacher is ultimately the one who develops curriculum for students. As the one who selects materials and implements program, the teacher makes decisions that determine to a great degree what a student will learn and how they will learn it. The decisions a teacher makes about content and classroom strategies are often influenced by habit, available resoureces, experience, background, and personal interest. Unfortunately, many of these factors are biased toward Western civilization, frequently historical content.

The ignoring of non-Western culture in the curriculum is not deliberate but grows from the elementary teacher's own experience background. Teachers tend to teach what they were taught, and elementary teachers received social studies curriculum heavy on American history and the history of Western Europe. Few experienced Afro-Asian studies, economics, political science, or broader based geographic studies. Texts for elementary students often reflect these biases. Even foreign language and travel experiences tend to have a Western orientation.



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However, we live in an increasingly global world. The global interdependence of the world's people necessitates greater awareness of non-Western and less frequently studies cultures, those not often a part of elementary programs.

Changing the way teachers select and use content in social studies is an enormous task. Curriculum projects of the sixties taught us that good material is not enough. Teachers must be assisted in the change process. The hope of the eighties appears to lie in teacher training. The February 1980 Educational Leadership, the Journal of the Association for Supervision and Curriculum Development was devoted entirely to this subject. One article in that issue was a review of two hundred inservice studies. The messages from the authors Beverly Showers and Bruce Joyce indicate that:

- teachers are good learners and nearly all can acquire new skills to fine tune their competence
- in order to improve their skills and learn new approaches to teaching, teachers need certain conditions--conditions that are not common in most inservice settings
- there are conditions, research base reveals, that help teachers to learn.

The information compiled by Joyce and Showers can act as a guide as we plan and promote inservice experiences to help teachers globalize education. Training, according to Joyce and Showers can be of two types. Type one is aimed at tuning our present skills while type two involves learning new ways of teaching. Regardless of type, the outcomes of training can be classified into several levels:

Level 1. Awareness realizing the importance of an area and beginning to focus on it

Level 2. Concepts and organized knowledge to provide intellectual control on the part of teachers over the relevant content, in this case global education

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Level 3. Principles and skills described as the "tools for action"

Level 4. Application and problem-solving transferring skills, concepts, and principles to the classroom

All four levels of impact are necessary if change in classroom instruction is to be realized. The following are suggestions for planning a series of inservice sessions for elementary teachers keeping the four levels of training in mind. The material in the teacher section of this booklet forms the base for the inservice series, so you may find it useful to duplicate sections for participants.

To help teachers . . . .

- attain a more global view of social studies in the elementary classroom
- select content, focusing on non-Western cultures, especially Japan
- develop lessons that link content concepts and skills
- gain skill in evaluating material avoiding stereotypic views
- plan for interdisciplinary learning
- extend their knowledge of Japanese culture

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INSERVICE: Toward Global Goals

Session I:

Social Studies for a Global World

- What should we teach
  - content, concepts, skills, prioritizing activities

Session II:

Fostering a Global View Through Interdisciplinary Skills and Self-Management Skills

Session III:

Planning for Global Goals

- Exploring Sample Activities with a Content Focus on Japan
- Developing Classroom Activities using information in Session I, II, III

Session IV:

Trouble Shooting Problems Encountered

Classroom Management

The plan may be adapted to the time available. Perhaps half or whole day session at a conference or a summer two day intensive session may be more appropriate to your audience.

As you plan for a staff development session, you may want to know more about your participants. A needs survey such as the following can be helpful.

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DIVISION OF GENERAL EDUCATION

BUREAU OF SOCIAL STUDIES
EDUCATION
AC 518: 474-5976
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474-1480

TO:

FROM:

RE: Inservice Survey

You will be participating in inservice work related to elementary Social Studies. To help plan the session to meet your needs, I would appreciate your filling out this form and returning it to me by _____ at _____.

1. Do you teach social studies?

2. If no, please explain your interest in this inservice work and return the form.

_____

_____

3. If you answered yes to question number one, please complete the 3a-g.

   a. What grade level(s) do you teach? _____

   b. Is your classroom self-contained? _____

   c. Is your program departmentalized? _____

   d. What subjects areas do you teach? _____

   e. What do you feel are the greatest strengths of your social studies program?

   _____

   _____

   f. What do you feel are its greatest weaknesses?

   _____

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g. Please explain what you'd hope to gain from this inservice work.

_____

_____

_____

_____

h. Have you heard or read the term global education?

If yes, what source(s)?

_____

_____

If yes, how might you explain the term to a colleague?

_____

_____

_____

_____

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Activities:

Content Focus

JAPAN

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FORMAT OF ACTIVITIES

The activities in this collection are organized in the following scheme:

CONTENT THEME: The overall theme of the activity (or activities) to follow will be stated.

CONCEPTS: Of the ten concept goals, those stressed in the activity or activity sequence will be highlighted. A brief descriptive phrase will elaborate on the concepts listed in this section.

INTERDISCIPLINARY SKILLS:

Skills from the comprehensive list on pages 1 to 4 will appear here as skill or process goals.

SELF-MANAGEMENT SKILLS:

Skills from the list on pages 5 to 6 will appear here as affective goals.

LEARNING ACTIVITY SEQUENCE:
OR
LEARNING ACTIVITY:

This material outlines a classroom lesson suitable for elmentary students. While some of the activities are single lesson ideas, others are a sequence of activities with a common theme.

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Using Limited Space Creatively

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USING LIMITED SPACE CREATIVELY

CONTENT THEME: Space is limited in Japan. This factor has affected many facets of Japanese life.

CONCEPTS:

Scarcity
- of physical space

Environment
- as an alterable space

INTERDISCIPLINARY SKILLS:

Getting information
Evaluating alternative courses of action
Participating in group planning and discussion

SELF-MANAGEMENT SKILLS:

Decrease egocentric perceptions
Increase the ability to empathize

LEARNING ACTIVITY SEQUENCE:

Through this sequence of activities students will explore how limited space can be used creatively in diverse ways. The use of space in Japanese homes is the content considered.

Activity I:

To introduce students to the idea of organizing materials to fit into a given limited space begin with this classroom activity.

What section of our room seems to have a problem of too much crowded into a small space?

Often a coatroom, crafts corner, library area will be suggested.

What are some problems caused by the crowding?

Make an experience chart or list of these for later use.

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"We're going to try to come up with some solutions to the crowding in that area. Let's suggest and list some ways we might deal with the situation by brainstorming."

Share with students the following brainstorming guidelines:

1. Suggest <u>all</u> ideas, even ones that may seem silly or extreme.

2. Give suggestions in brief form, not whole sentences or long explanations.

3. Accept the ideas of others openly (don't put them down)

4. Add ideas that are suggested to you by the ideas of others.

Students will use the brainstormed ideas and work in small groups to suggest a way to deal with the crowded spot.

They might draw or describe their plan, presenting it to the group.

Select a scheme or composite of several, and actually try it in the classroom.

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After several days, use the original problems list to evaluate the new scheme.

Before and after photos might be useful for visual analysis activities.

Activity 2: In Japanese homes limited space is used in creative ways.

The first segment of this activity is aimed at acquainting students with a Japanese home. This can be done through

- library books, filmstrips, picture sets
- textbook segments on Japan
- slides or descriptions from Japanese guests to the classroom or recent visitors to Japan

An extremely comprehensive source for materials is the book Opening Doors: Contemporary Japan available through the Asia Society, Inc., New York, c 1979.

Some possible questions:

What are some similarities to your _____ room in your home?

What are some things you have in your home you do not see? some things you see you do not have?

One room in a Japanese home often serves many purposes. What purposes do you think these rooms might serve?

TEACHER NOTES:

Japanese homes have variety, but room sizes are perhaps more standardized than Western counterparts by the dependence on tatami mat floor cover. Though tatami is now becoming extremely costly, these mats, about 90 cm. x 180 cm. are often used to describe a room size. For example, one might describe a very common size room as a six tatami room.

Today a Japanese city dwelling family might very typically live in an apartment consisting of two mat rooms, (often a 4.5 and a 6 tatami) and a kitchen and bathroom (see diagram).

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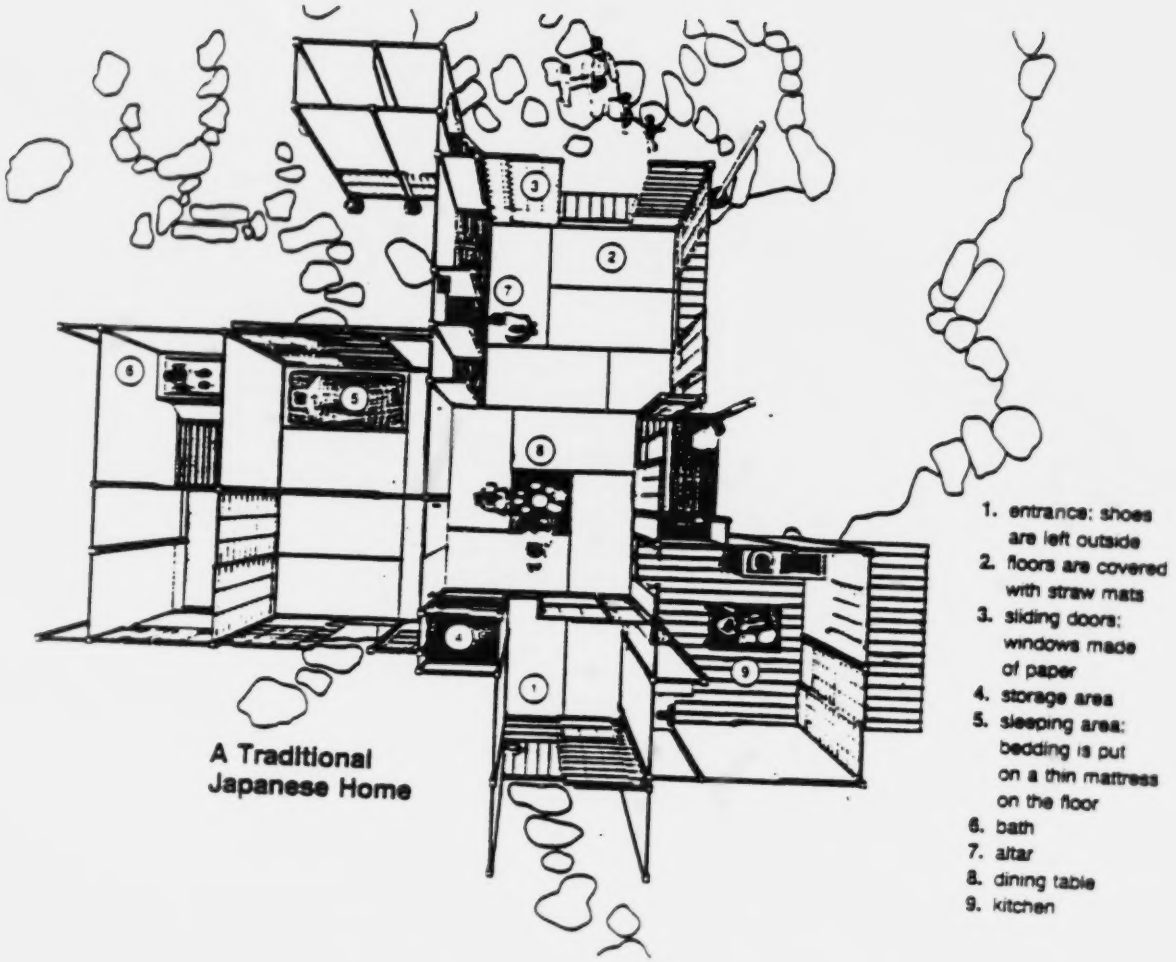

A Traditional Japanese Home

1. entrance: shoes are left outside
2. floors are covered with straw mats
3. sliding doors: windows made of paper
4. storage area
5. sleeping area: bedding is put on a thin mattress on the floor
6. bath
7. altar
8. dining table
9. kitchen

Scholastic Social Studies
Our World Today Gr. 6

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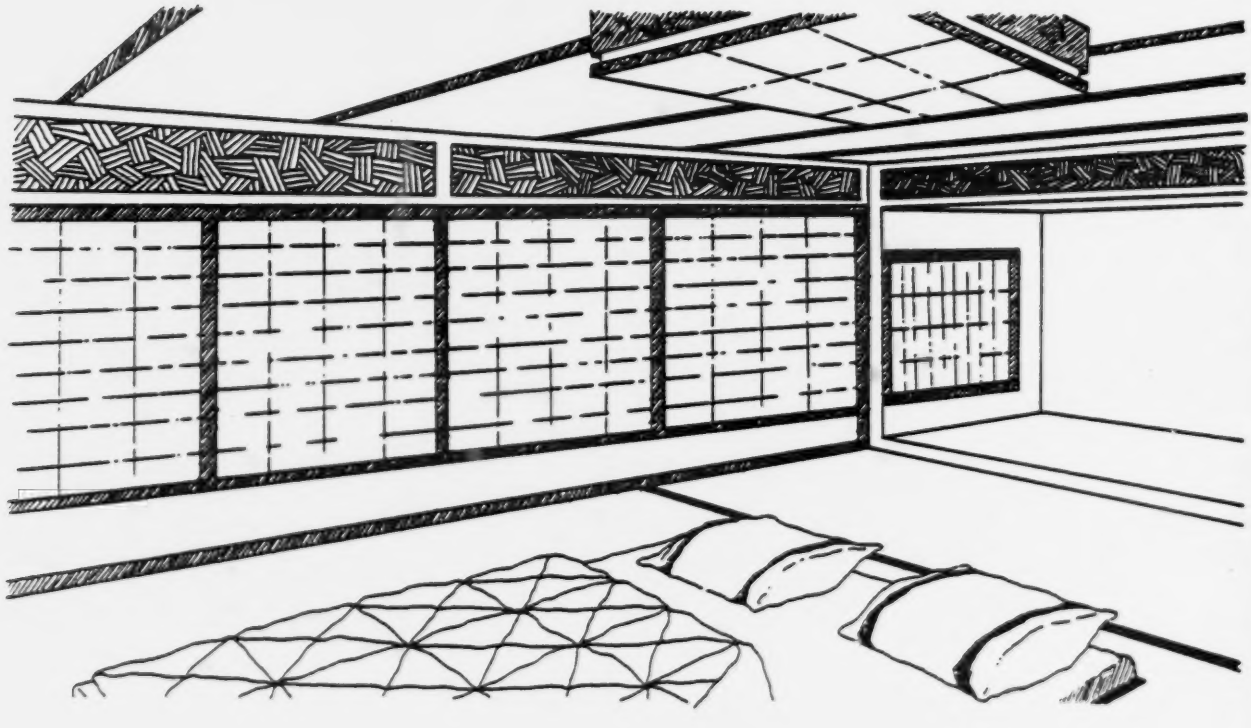
Furnishings in apartments and homes may be traditional, "Western" or an eclectic mixture. Wealthier families may have a Western room containing such items as sofas, chairs, carpeting, a piano, coffee table and end tables. Western art and decor often dominates such rooms.

Regardless of the economic status of a family, there is less storage space and smaller scale appliances and furnishings than in U.S. homes. Generally, the families have less living apace and live closer together than Americans do.

Often rooms are multipurposed. A daytime living room may have tatami floor cover and a low table with cushions for sitting, having tea, and meals. At night the table may be tipped on end and moved to accommodate a sleeping mat or futon.

Having explored the multipurpose nature of the Japanese room students will furnish the empty room working in partner pairs. Each pair of students will complete two pictures, one showing the room as a family living room in the daytime, the other in use at night.

Before students begin the task, have them list criteria by which the rooms might be judged. They might suggest such things as flexibility, ease of changing from day room to night. These criteria can be applied as students share their solutions.



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During the debriefing, the following points might be discussed:

Living space is scarce in Japan.

What effect might you expect that fact has had on

- price of housing
- demand for new housing
- size of new apartments
- rental fees
- availability of apartments
- furniture manufacturing
- people's relationships within the home

Activity 3: When land is scarce its cost is high.

Some interesting math related activities might revolve around a 1976 estimate of land costs in a suburban area an hour's train ride from Tokyo. Opening Doors: Contemporary Japan (pg. 183) reports such land sold for $1,700 per tsubo (tsoo-boh) which is approximately 36 square feet. An average lot is 30-35 tsubo or in 1976 figures $76,500.

An alternative to this is to get a danchi (dahn-chee) or low rent public housing apartment in a complex. To buy a 2 DK or 3 DK apartment in a private complex cost approximately $40,000 in 1976.

Try to measure out in the classroom

- a 6 tatami room
- a tsubo
- 30 tsubo (30 x 36 sq. ft.) or an average lot size

Activity 4: People living in limited spaces have to choose carefully what they need and want.

Imagine your family moving to Japan for a year into a 3 DK apartment (3 multi-use rooms, kitchen, dining area, bathroom). What problems might you have? Make a list of things each member of your family might need. Add things you feel each would want. What things your family members value might have to be left behind?

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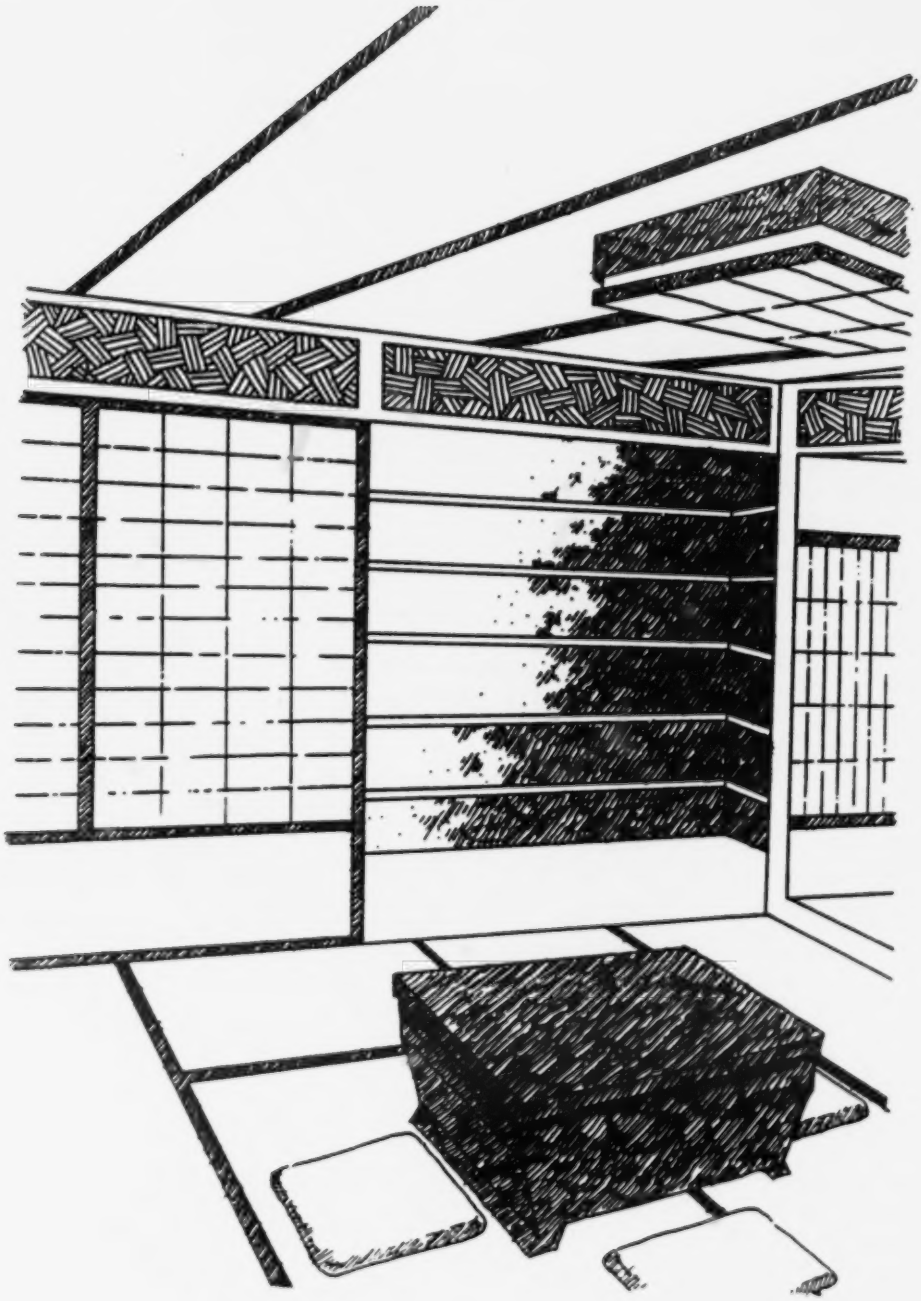

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Activity 5: People living in close proximity need rules to protect their privacy.

The following dialogue was suggested by a Washington, D.C. high school student's experience in Japan summer 1980. The boy, Don, was a Youth For Understanding exchange student. The Returnee Coordinator was an adult interested in helping students adjust to reentry into U.S. culture.

R.C. What was a critical incident that affected you when you were becoming adjusted to living with your Japanese family?

Don: Well we had some trouble about noise. You see the houses are small and the walls thin. I like loud music--not real loud--but my family didn't.

R.C.: Was there a problem?

Don: Yeah, my Japanese mother said I had to turn it down. So I did, but I kept it up to about seven on the stereo which I didn't think was loud. Ten was highest.

R.C.: Did that settle things?

Don: No, she'd always have my brother go into my room and turn it down.

R.C.: How did you feel about that?

Don: Well I got mad. See there wasn't really anything to do at night because Japanese high school kids study so much. What I liked to do was just listen to music at night. I didn't think that was unfair.

Don's problem bothered him when he was visiting Japan. How do you feel about the way he handled it? What other choices did he have?

Think about living in a 2 DK or 3 DK home such as those we have studied.

What might be some rules necessary for families to have as they live together? Work in threes and make lists of rules that might help.

Make a check next to rules similar to rules you have at home.

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Follow up and elaboration:

Creative use of space as seen in Japanese landscaping and gardens can be studied to elaborate on the theme of these activities. Economic as well as cultural effects of limited space can be explored. What types of industries have grown up? What kinds of products might be influenced by limited space in Japan?

For activities to elaborate on this sequence consider Japanese Family, a Match Box Kit by the Boston Children's Museum.

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Fun With Learning: Japanese Fun Books

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FUN WITH LEARNING: JAPANESE CHILDREN'S ACTIVITIES

Children in Japan use fun and activity books much as American children do. Parents are encouraged to spend time with their children reading to them and working activities such as those in this collection.[6] Children can learn more about Japan by using such materials.

CONTENT THEME: Japanese children learn many things through fun or activity books.

CONCEPTS:

CULTURE
- learned ways

IDENTITY
- attitude toward self as learner

INTERDISCIPLINARY SKILLS:

Getting information from visuals
Identifying similarities and differences
Drawing conclusions

SELF-MANAGEMENT SKILLS:

Decrease stereotypic perceptions
Decrease ethnocentricity

LEARNING ACTIVITY SEQUENCE:

The following pages are copies of pages from Japanese children's fun books. On the back of each page are suggestions for use of the materials. In some cases students will actually use the fun pages as they were intended to be used. In other cases, students will simply use them as data sources.

6. Citations were impossible for me to obtain for these activities as they are taken from books purchased in Japan with no English information.

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導き方

「この絵をよく見ていろいろお話をしてごらんなさい。なんでもよいから、自分でいろんなことを考えて話してごらんなさい。」と言って、お子さまが話すのをゆっくり待ってあげます。

評　価

内容をもつ具体的な話が三つ以上できたらA、一つか二つの場合はB、内容をもつ具体的な話ができない場合、たとえば「プールがある」程度のことばや「プール」「スイカ」などのことばの列挙にすぎない場合はCとします。

評　価

27

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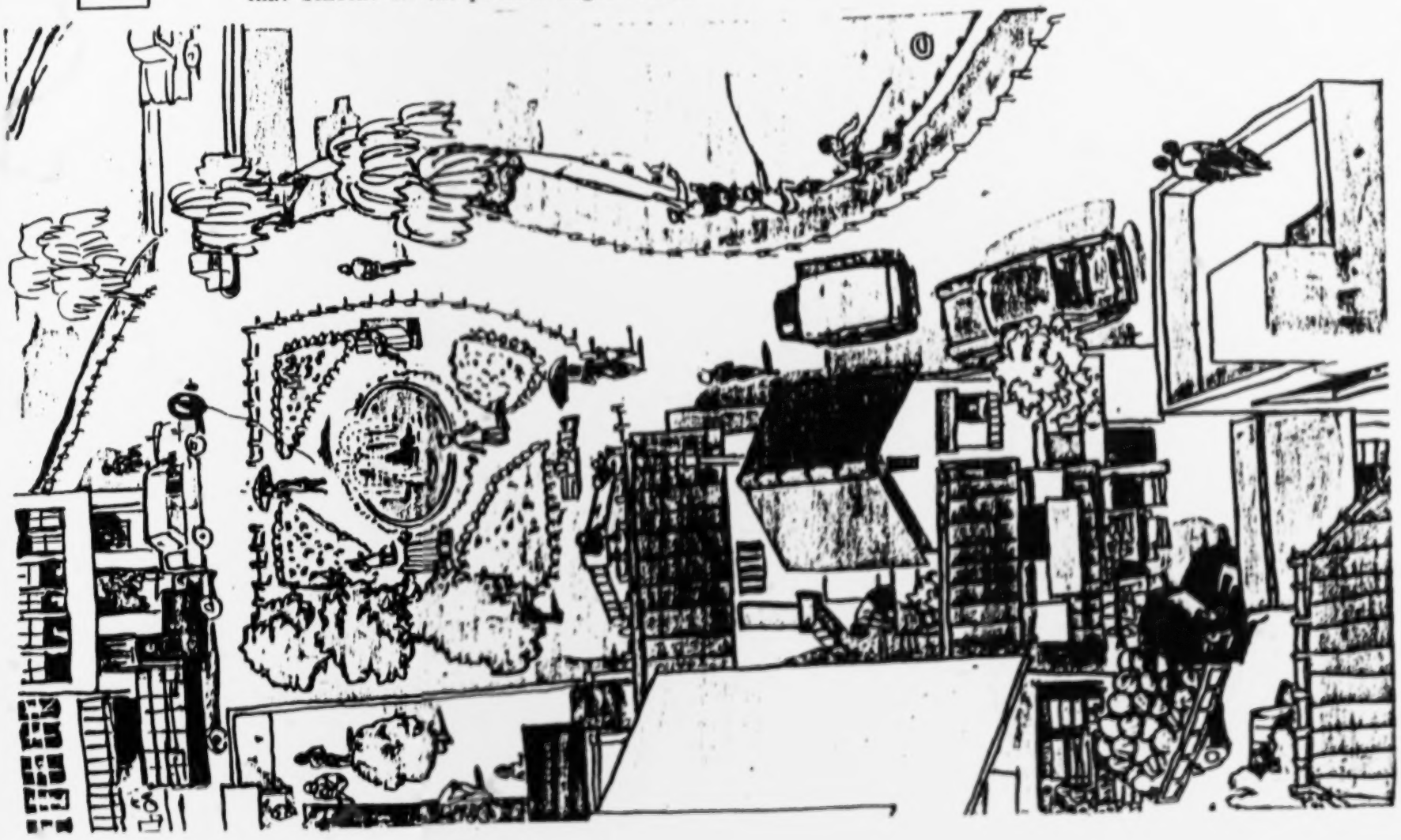
These pages are taken from a fun and activity book a Japanese boy or girl might use. You can learn a lot about Japan from these two scenes. Talk with a friend about all the things you can think of that you observe. Then prepare a piece of writing (a letter is a good idea) that someone in the picture might write.



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記憶力

このえを よく みて おぼえましょう。

（二十秒見せます。）

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方向導き

二十秒たったら、本をとじて「いま見た絵に人が二人乗っていた自動車があったでしょう。あの自動車がトンネルを出てからなにとなにの下をくぐって来たか思い出して言ってごらん。」と言います。

評価

評価	正答数
A	二つ以上言えた場合
B	一つ言えた場合
C	一つも言えない場合

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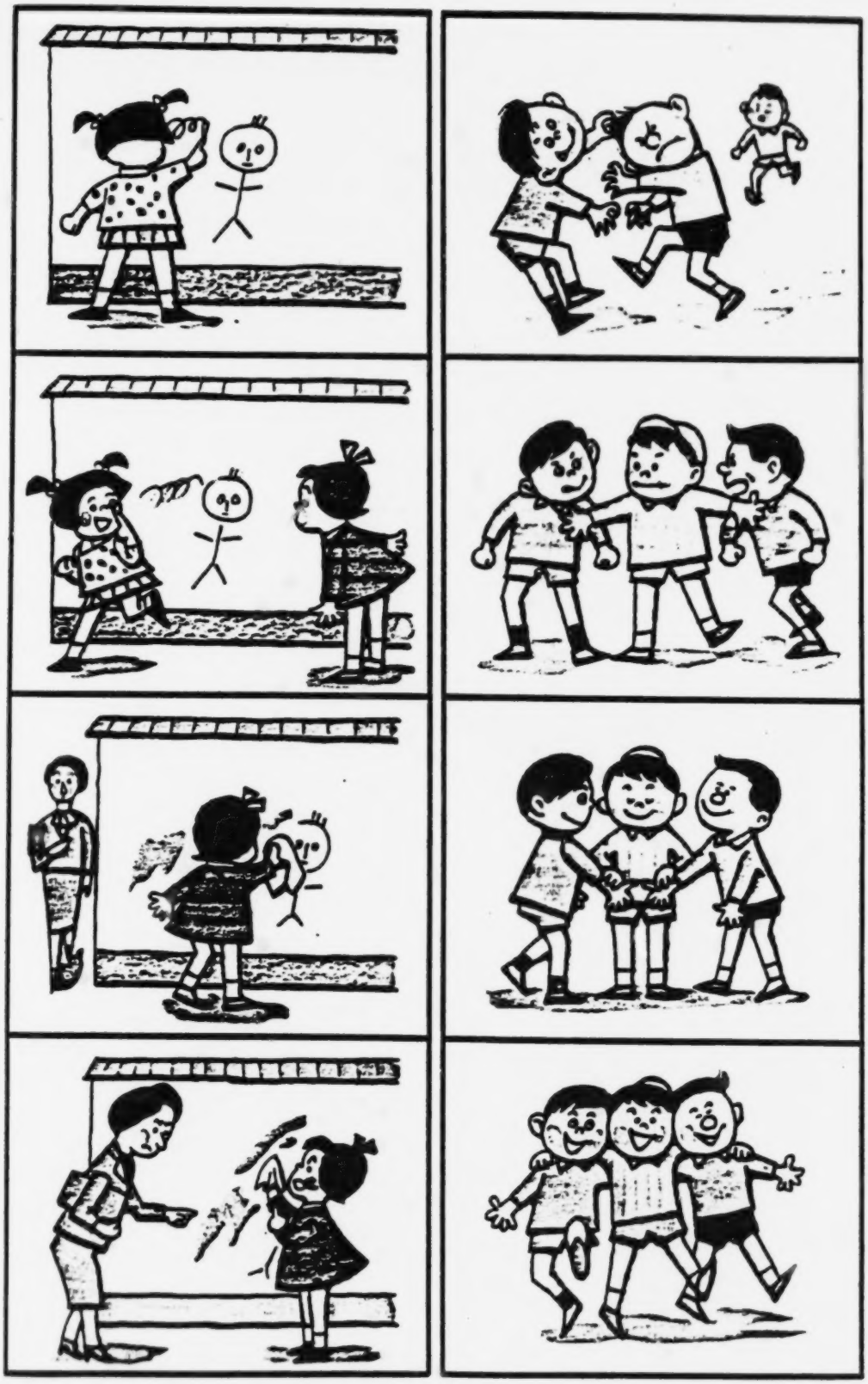
思考力

よっつの えを うえから じゅんに みながら、おはなしを して ごらんなさい。



34

These stories without words are from a fun and activity book a child in Japan might use. Can you figure out the stories here? Try to tell each story so it has a beginning, a middle, and an end.

導き方

一番右の列をきして、「この四つの絵を上から順々に見て、お話を作ってごらん。……あなたの思ったように話していいのよ。」と言って、伸び伸びしたふんいきで話させてください。四つの絵から、一つのすじを考える「思索力テスト」です。構成されたお話の内容について、「おかしさ」を感じる子もいると思います。知恵の明るさが感じられる楽しいテストです。

正答

絵を理解して、普通にお話できたら、正答とします。

評価

評価	正答数
A	3～4
B	1～2
C	0

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Can you find these characters in the picture on the next page?
What do you do at the beach?

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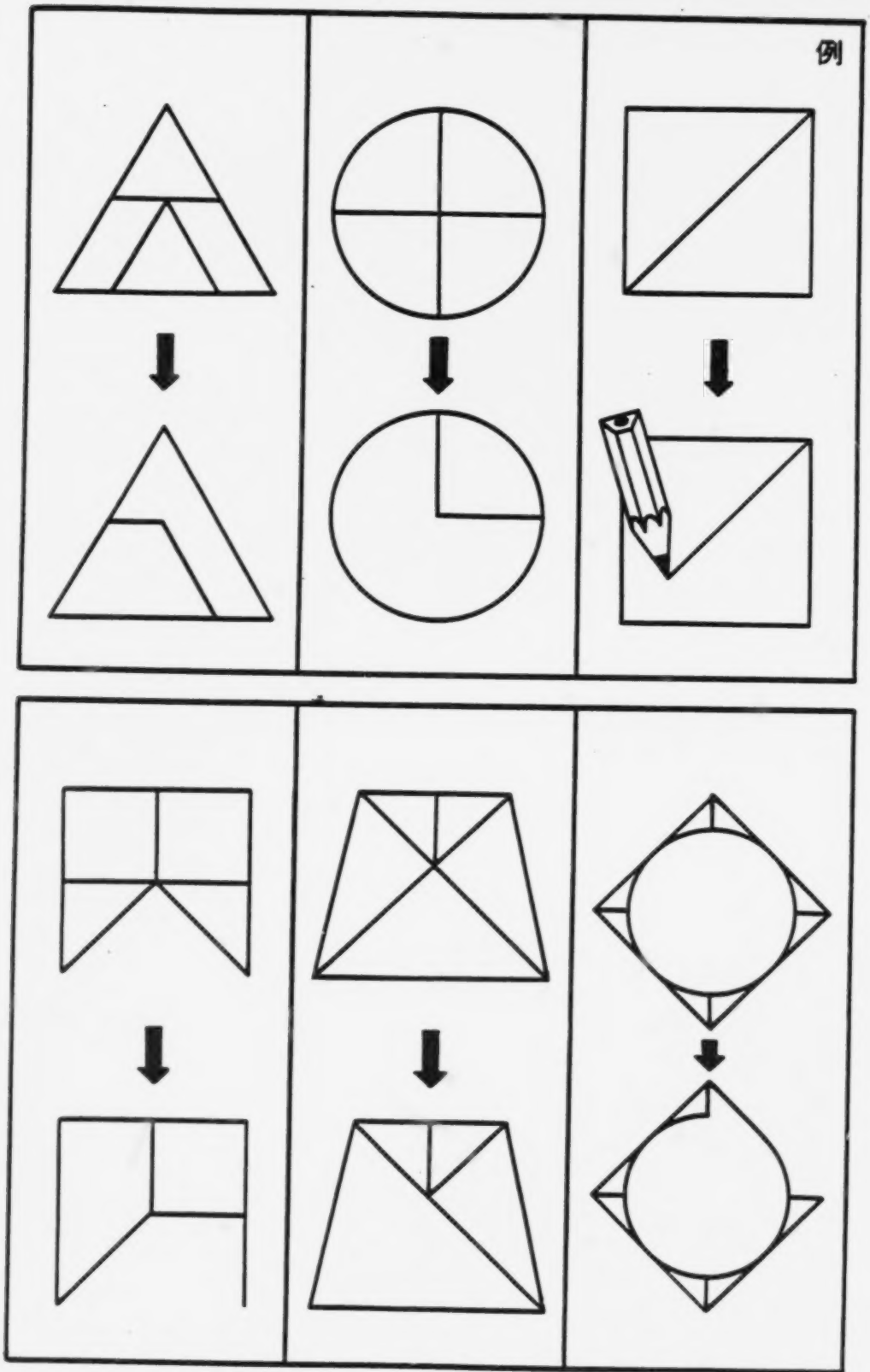
人気ヒーロー全員集合

①「ウルトラマン80」の文字をさがそう

絵の中に，「ウルトラマン80」という文字がかくされているよ。さがしてみよう。

したの えを かきたして、うえの えと おなじに して ごらんなさい。



Can you see which box tells you what to do? Try these

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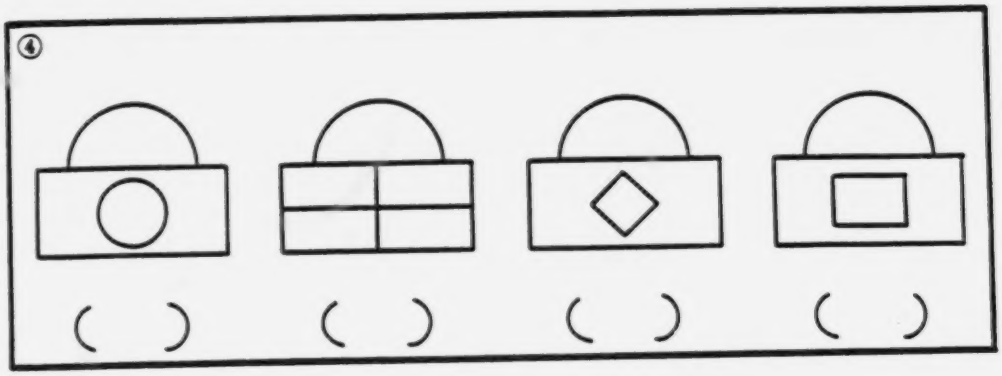
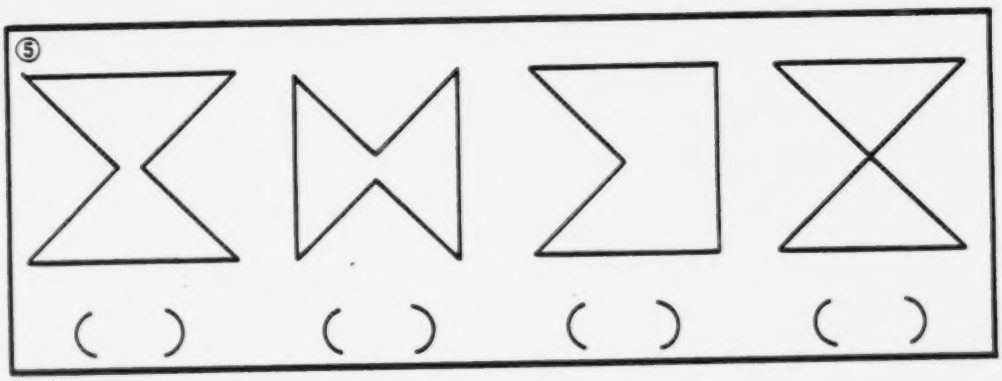
導き方

一番上の列をさして、「このなかにいま見た絵が一つだけあります。どれですか。絵の下に○をつけてごらんなさい。もうついてますね。あとの列にも一つずついま見た絵がありますから、○をつけなさい。」と言って、○をつけさせます。このテストは絵の記憶でなく、図形の記憶であるため、名称や連想による助けが借りられないのでむずかしくなります。

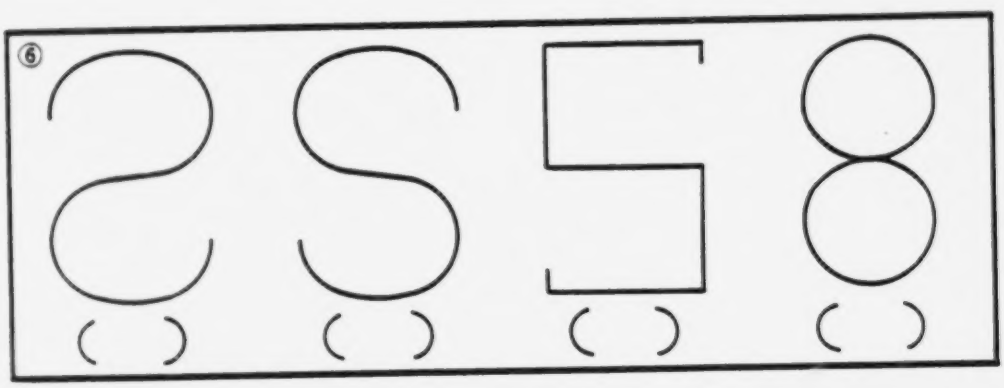




正答

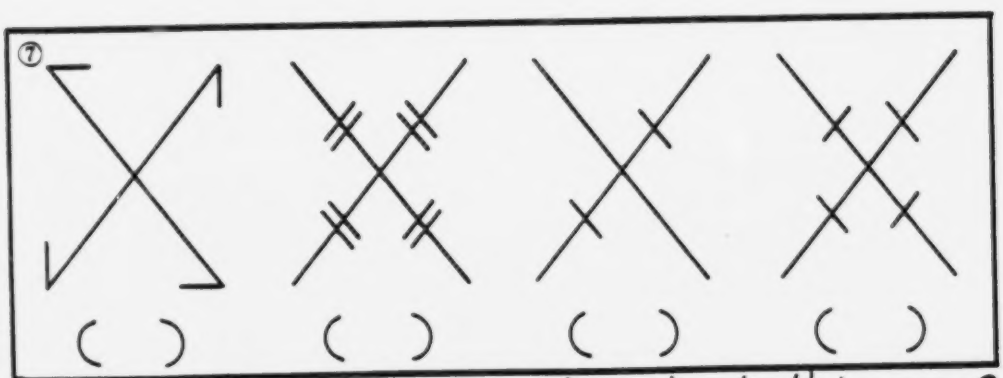
すべて左から。

①・2番め　②・1番め
③・3番め　④・3番め
⑤・1番め　⑥・1番め
⑦・4番め



評価

評価	正答数
A	4～7
B	2～3
C	0～1



Can you guess how to do this page?

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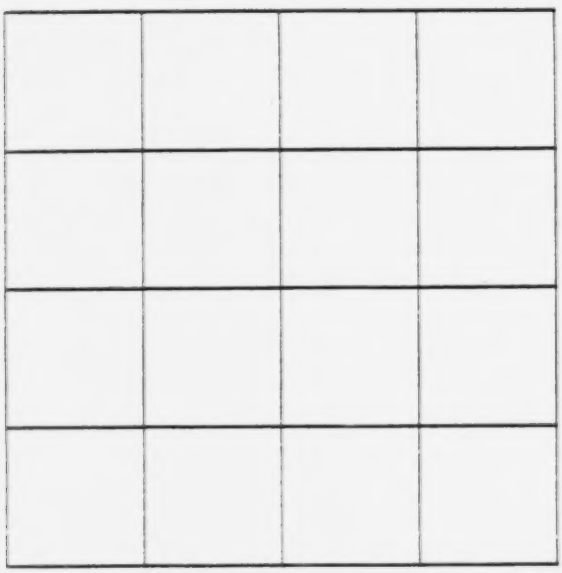
Japanese boys and girls work hard to learn to make symbols that are a part of their language.

な　めい

ノ 𠂇 𠂇 夕 名 名

しょうぎの　名人。

わたしの　名まえ。



They practice on grids like these.

There are some pages from a fun book in this package.

Can you tell what the symbols at the bottom of each row represent?

You might have fun trying to do these fun pages from Japanese books.

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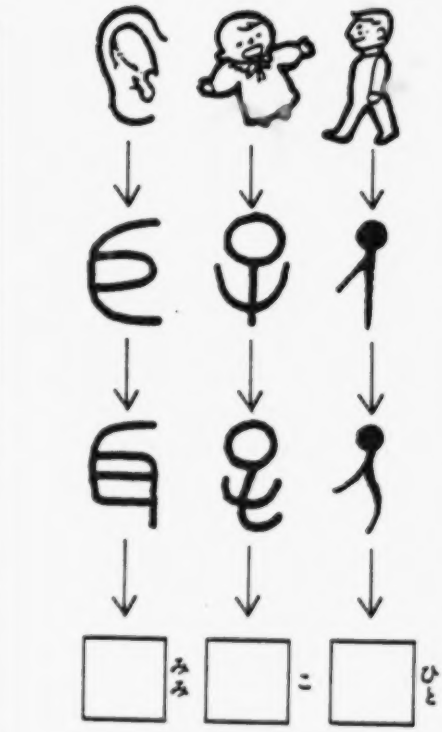
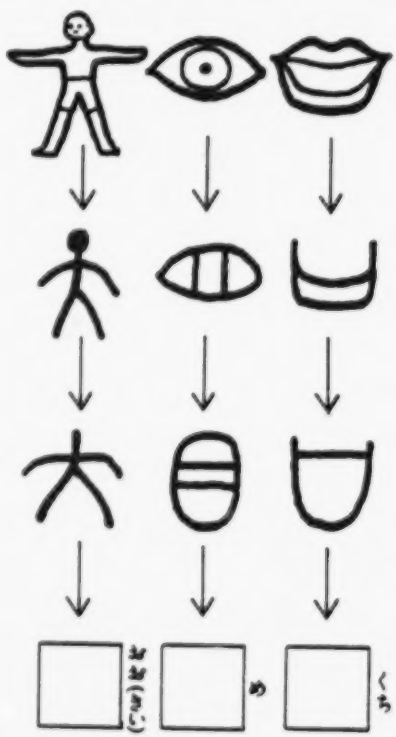
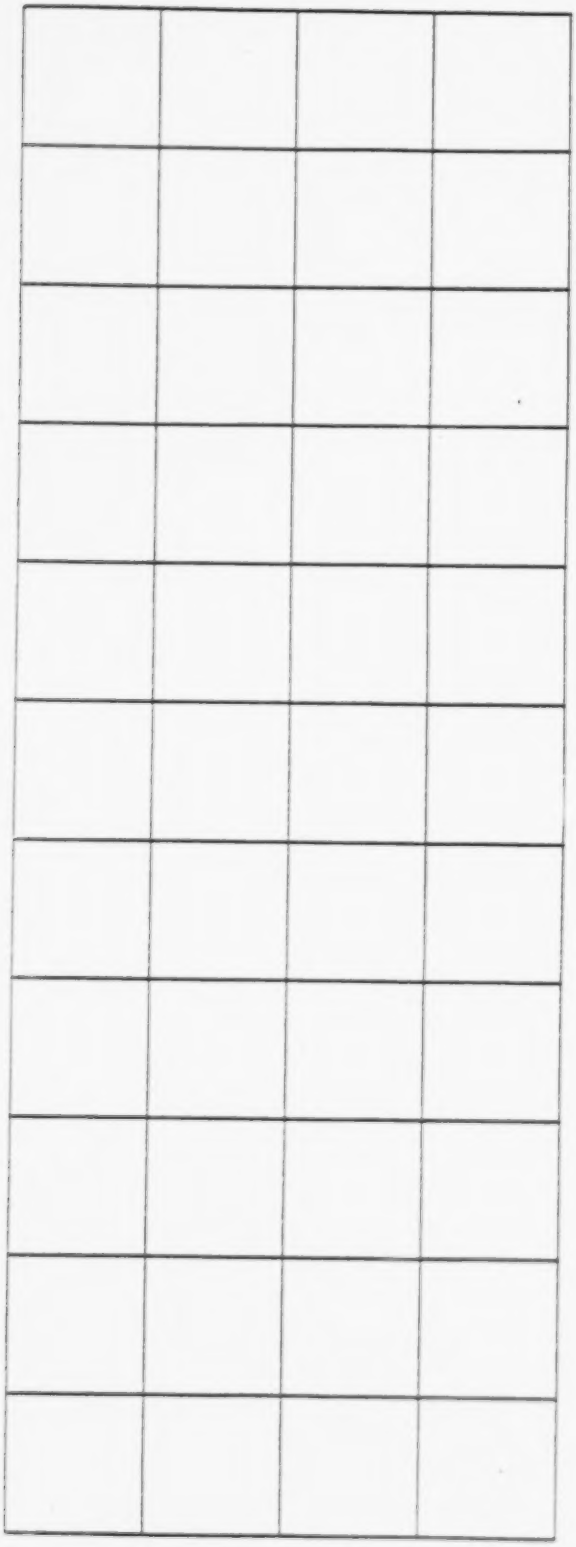
●えから　できた　かん字を　□に　かきましょう。







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●えから できた かん字。

日 月 火

水 木 土

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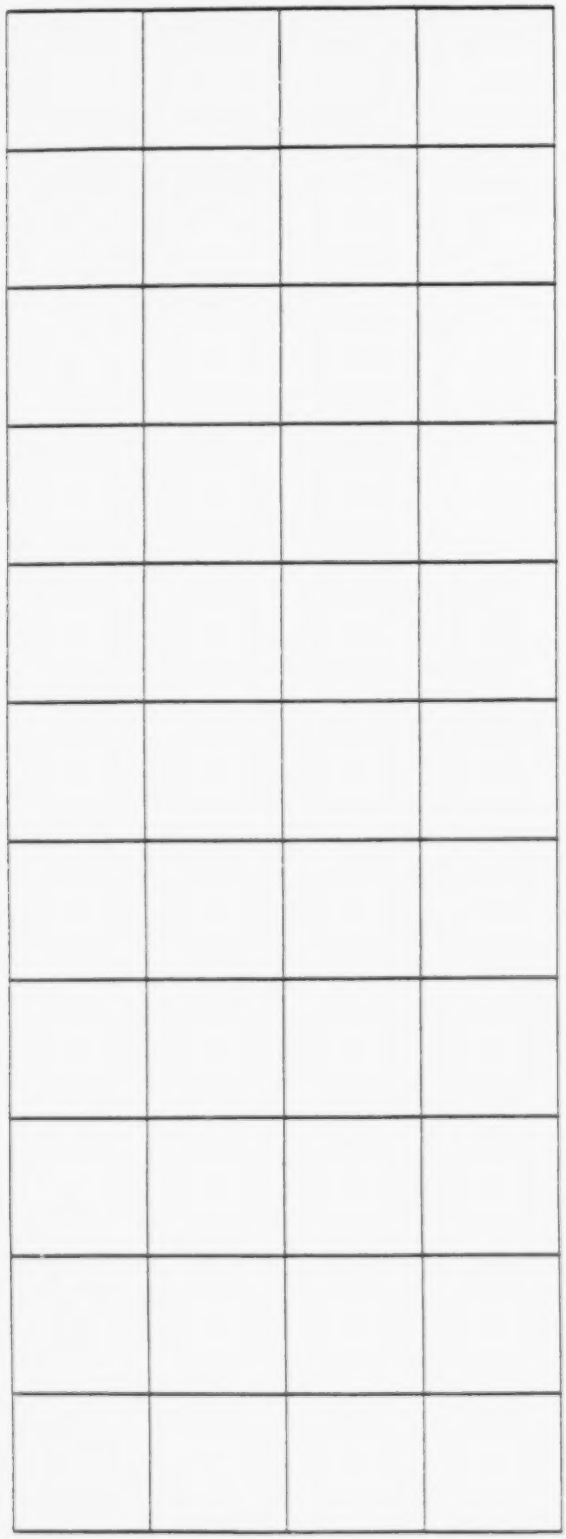

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Baseball in Japan: Cultural Insights

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BASEBALL IN JAPAN:
CULTURAL INSIGHTS

CONTENT THEME: Baseball in Japan differs from the American version in several significant ways. You can gain cultural insights through comparison.

CONCEPTS:
- Culture
- Identity

INTERDISCIPLINARY SKILLS:
- Gathering information from reading
- Using information to compare and contrast
- Presenting information in a written form

SELF-MANAGEMENT SKILLS:
- Decrease ethnocentric perceptions
- Develop constructive attitudes toward diversity

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TEACHER NOTE:

Three readings of various reading levels deal with baseball, a very popular sport in Japan today.

LEARNING ACTIVITY SEQUENCE:

Gathering information from printed sources can be made easier for students with the aid of an information retrieval chart such as the one suggested. Students can read one or more of the articles, then collect information on the chart.

The retrieval chart can be used to provide a foundation for a piece of expository writing.

Students could role play a Little League situation in which the "new kid" on the team is from Japan. They could explore potential cross cultural conflicts.

The New Games Foundation is a group of people interested in "New Games" many of which are cooperative in nature while allowing participants to "Play Hard, Play Fair with Nobody Hurt." Many of their games involve consensus decision-making characteristic of the decision-making process in Japan. Play games from The New Games Book, edited by Andrew Fluegelman, Dolphin Books, Doubleday & Co., Inc., Garden City, New York, 1976. Have students consider similarities and differences to other games they have played.

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BASEBALL: U.S. AND JAPAN

Read to find key features of the game of baseball in the U.S. and Japan. List them in the chart below.

KEY FEATURES OF BASEBALL	
U.S.	JAPAN

Now use the information from above to help you discover similarities and differences in U.S. and Japanese baseball.

SIMILARITIES:

DIFFERENCES:

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Baseball: A Mirror of Japanese Society

By DAVID NORFLUS

There are various approaches for analyzing a society. One could study the laws and government, read the literature, observe the treatment of its minorities, examine the economy or study the values and priorities of the people.

Another approach of studying a culture and its people is through the sports the people play and their attitudes toward play and leisure for sports can tell us a great deal about a nation, a dimension that has not been fully explored. Sports permeates many levels of contemporary society and influences such elements as business activities, clothing styles, status, language, ethical values, the concept of the hero, etc. Today many scholars are involved in the study of sports - sociologists, historians, economists, political scientists, anthropologists, etc.

To discuss the sports of Japan is too broad a topic. I will analyze Japanese baseball and how it reflects the values of Japanese society. Attention will also be devoted to the economic factors surrounding the sport.

Much of the material contained could be adapted to classroom use. Through sports, one could motivate students to become interested in learning about a nation with which they have relatively little familiarity.

I have endeavored, whenever possible, to compare Japanese values and practices with those of the United States.

Historical Background

In the development of baseball, there are many parallels between Japan and the United States. In both nations, baseball was the child of industrialism. The same factors gave rise to baseball - the growth of technology, urbanization, industrialization, increased leisure, income, etc.

Baseball, while played in the United States during the 1840's, did not become a popular professional sport with mass appeal until the advent of industrialism in the post Civil War era. Likewise, the development of baseball in Japan dates from 1873 - five years after the Meiji Restoration and twenty years after Commodore Perry opened Japan to the West. The Japanese sought to import not only the technology but the life style of the West. Horace Wilson, an American teacher in Tokyo, introduced the game to students at Daigoku-Nanko University and was made part of the school's physical education program.[1]

Baseball might have reached Japan through another source, Alexander Joy Cartwright, the inventor of baseball in the United States.[2] He was a forty-niner who reached Hawaii on August 28, 1849; there he measured out the dimensions of Hawaii's first baseball field and organized teams and taught the game all over the islands.[3] Baseball was played widely in Hawaii before it was introduced into half the area of the continental United States. It is possible that the game could have been transplanted from Hawaii to Japan.

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Unlike the United States, baseball in Japan was first popularized in the secondary schools and colleges and ultimately became a professional sport. Baseball became the first organized group game and proved very useful in creating group spirit; this was especially true at the high school level.

Baseball's popularity grew quickly on the sandlots and soon became a regular part of the athletic programs at universities in Tokyo. Ultimately, schools and universities throughout the nation became centers for the game.

However, the growth of the game was due mainly to numerous barn-storming trips to Japan by American baseball teams that increased interest in the game. The barnstorming was done by both American college teams and professional players. The professional tours were generally organized by American sporting goods manufacturers who hoped to develop an Oriental market for sporting goods; A.J. Reach and Co. subsidized the 1908-9 and 1913 tours.[4] Baseball at that time was strictly an amateur sport and the Japanese teams that played the Americans were the top college teams in the country. The American players aided in the growth of Japanese baseball by coaching the Japanese players in all phases of the game. In the competition, the Americans won all the games. The overwhelming supremacy of the Americans coupled with the financial successof the tours, particularly the one with Babe Ruth in 1934, convinced Japanese businessmen and sportsmen that the time was ripe to organize a professional baseball league.

The Yomuiri newspapers led the way in introducing Japanese professional baseball. In 1936, the seven team professional league began competitive play.[5] In 1937, an eighth team was added. Expansion came in 1950 in the form of a second professional league.

The growth of professional baseball was not without its setbacks. At first, college baseball was more popular. During World War II most of the Japanese ball parks were either heavily damaged or completely destroyed.[6] The wartime regime was opposed to baseball and many of the players were drafted into the armed forces.

As in the United States, due to prosperity, baseball enjoyed a boom in the post-war era. The World Series between the two Japanese leagues became the biggest single sporting event in the country.[7]

Though baseball was popular in Japan from the beginning, it had to compete with other sports - judo, wrestling, boxing, etc. Baseball now became firmly entrenched as the country's national game. There are several factors which contributed to this growth. The American military leaders of the postwar occupation of Japan attempted to de-emphasize individual sports that had militaristic overtones and to encourage democratic team sports like baseball. The post war period created a tremendous interest in everything American from literature to baseball.[8] Also, the prosperity of the period gave impetus to the development of baseball.

Attendance figures will certainly support the fact that baseball can no longer exclusively be considered America's national pastime. In 1966, the Central League drew over six million fans to the games and the Pacific League close to three million. In 1973, the Tokyo Giants drew almost three million at home and almost one and a half million on the road.[9]

Baseball and Society

In baseball, the Japanese have again shown themselves to be great adapters of ideas from other lands. They adopted the game of baseball but made modifications in keeping with their own values and culture. It has been suggested that the Japanese do not fear Americanization of their social life as they engage in selective assimilation while leaving their national core intact.[10] This attitude can be seen in the operation of the Japanese version of baseball.

The Japanese put a high premium on scoring the first run of the game. According to Joe Lutz, an American manager in Japan, the approach is too conservative - safety first above everything else.[11] The Japanese are very concerned with the "loss of face." To the Japanese it is an embarrassment to be scored on first and this is why they play very conservatively in the early stages of the game as compared to the Americans who go for the "big" inning.

The Japanese are great believers in tradition and the seniority system. It is a shock for Americans playing in Japan to witness gifted young players riding the bench when players with seniority start regularly;[12] in our games, merit rather than age prevails. In our society age, seniority, and tradition are relatively unimportant. Athletes in the United States have a relatively short playing career and are young. In many areas of life we show disregard for tradition - forced retirements, hiring practices, lack of status, etc. In Japan respect and deference are paid to experience and age.

The Japanese have a preoccupation with fitness and health.[13] There is a great stress on bathing, massage, the body, etc. In sports there is also an emphasis on health and energy. The Japanese ballplayers are all in excellent condition for they believe that proper training will lead to winning. Teams will report before noon for a night game and spend a great deal of time exercising. During the winter, Japanese players are already out for spring training wearing ski suits and mittens. They mountain climb, chop wood and race through obstacle courses. The athletes exercise one month after the season so they will not get soft during December, which is their one month off. Baseball is a full-time, year round job. The pitcher will often pitch everyday and they do not employ pitching specialists as we do. Their remedy for a sore arm is more pitching whereas we prescribe rest.

Another characteristic of Japanese baseball is politeness. A pitcher who comes close to hitting a batter with the ball will bow and say he is sorry.[15] Compare this attitude with the American view of winning where athletes are, at times, purposely injured. In American baseball throwing a ball at the opponent's head is certainly part of the game and highlights the different approaches to the game. From this we can see why the United States has more violent crimes than those that occur in Japan. Our sports reflect values such as winning, and violence; the end justifies the means.

The employment system of Japanese firms is characterized by the guarantee of lifetime employment with the employee placing his trust in the company and having a sense of identity with the company, and management placing its trust in the continuing service and cooperation of the employees.[16] The labor management practices of Japanese firms also extend to baseball; players are rarely traded in Japan because of the traditional loyalty. Paternalism and loyalty are more valued than rational business dealings. The firm or the team is the extension of the family and the boss or manager is the surrogate or substitute father. Managers have been known to volunteer advice to players on whom to marry and how to spend one's leisure time.

In the United States, a Babe Ruth, Hank Aaron or a George Blanda are traded or released outright in the twilight of an outstanding career with little consideration for past contributions or loyalty. It is a business where continued

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productivity is the prime consideration. Perhaps, the Japanese approach, which is more humane, should be adopted in our employer-employee relations. Currently, it appears, Japan is changing with more labor turnover and higher unemployment.

When the Japanese team wants to release a senior player it finds a place for him in the organization as scout or manager. If this is not possible, the former player may be employed in another division of the corporate conglomerate which owns the team. This is a face-saving practice for both the employer and employee.

The United States is accustomed to seeing individuals accepting responsibility for failure; if a team does not play well, the coach or manager accepts responsibility and is summarily fired. In sports this gets translated into "winning is the only thing" or "the end justifies the means." We place tremendous stress on winning and success. In Japan, baseball managers are not fired no matter how many games are lost. Instead, the losing managers are sent off on ritualistic retreats or indefinite leaves of absence, to provide a face-saving approach to both the manager and the team. The concern for the loss of face has ramifications in other aspects of the game. Don Blasingame, an American, found it difficult to understand why fielders smile broadly after making errors or mistakes. The smiles are the Japanese way of concealing embarrassment.[18] An error is a form of failure.

Whatever the problem of obstacle, it is the Japanese approach to attack it with a fearsome determination to be *dai-ichi*, the very best. This approach has enabled the Japanese to overcome problems of geography and economics in becoming one of the leading nations of the world. This approach is now being applied to sports for they play as hard as they work.[19] A characteristic of the Japanese is single mindedness in whatever they do. Sports is an outlet for the national drive to excel. It is compensation to a writer for constraints imposed upon Japan by geography. The same motivation that led to expansion and war pushes the Japanese athlete.[20] Some say sports is an alternative to war. Sports serves the useful function of providing socially approved outlets from the heavy pressures of competition in school and work.

It is no accident that the Japanese were attracted to baseball, a sport that calls upon dedication, cooperation and team effort. Baseball has a need for precision, pinpoint accuracy - a game of inches. The Japanese are especially built for baseball with their speed and alertness.[21]

Baseball, like other popular sports, also serves as an outlet for the energies of urban dwellers who hold monotonous jobs and lack job gratification. In a study conducted by the ministry of labor, 37% of the workers in the age group 20-24 found work monotonous.[22] More consideration is being given to leisure activites such as sports and recreation centers as ways of dealing with the problem.

In both the United States and Japan, baseball players are exalted, accorded a high status and are considered folk heroes by the people; one writer suggests that the Japanese players are now acquiring the legends and myths formerly reserved for the Samurai warrior.[23] The need for identification and social release which are a part of postwar Japan has been fostered by the news media. In both Japan and the United States the professional athlete is the modern day folk hero.

Another interesting characteristic of Japanese society brought out by baseball is the work ethic. There is a curfew for night games that does not permit games to last beyond ten o'clock, so that the fans will not be too tired to go to work in the morning.[24] This demonstrates the emphasis placed on work and worker productivity.

The Economics of Japanese Baseball

The professional Japanese teams are owned outright by private corporations; the Yomuri Giants are owned by the Yomuri Shimbun newspaper chain, the Hanshin Tigers are owned by the Hanshin electric railway company, and the Hankyu Braves are owned by the Hankyu enterprises.[25] This would be tantamount in the United States of teams being called the McDonald Padres instead of the San Diego Padres, or the Chicago Cubs being known as the Wrigley Cubs. Our teams are identified with cities - New York, Chicago, St. Louis, etc. We attempt to encourage civic pride and urban rivalry which help to sell tickets. The Tokyo Giants are one of the few teams to be directly identified with its home city. The firms that own teams are in some allied field connected with sports, newspapers, transportation firms, or food concerns. In the United States attempts are made at horizontal forms of combination, also; a beer firm, chewing gum enterprise, or a food concern will consider it a good idea to own a team which will help sell its products.

Over the years, there has been a high turnover in ownership in that one company will replace another as owner. Since the 1920's, business firms have organized baseball teams to increase company solidarity, to encourage recreational activities and to improve public relations.[26] They soon came to realize the advertising value of having a team - free publicity for the company. A critic of this interlocking practice maintains that the game has been adversely affected. Many of the corporations are primarily interested in the publicity value rather than the game. The teams are frequently money losing propositions operated as a tax write-off by the big commercial firms.[27]

There is no reserve clause in Japan. A player is not bound to a club for life. The player signs a five year contract generally with annual increases; at the expiration of the contract, the player becomes a free agent but is given a bonus if he remains with the original team.[28] The players thus have an option of signing with other teams at the expiration of current contracts. This improves their bargaining strength with owners, and American teams are moving in this direction.

As in the United States, there is a wide gap between the salaries of superstars and the marginal athletes.[29] The poor salaries of the marginal players have made them susceptible to the whims of gamblers, as gambling on sports has become one of the biggest sources of income for gangsters.[30] The phenomenon of gambling is generally associated with greater affluence and leisure time of the people. In 1970, a full scale investigation by the Japanese parliament revealed that as many as 30 ballplayers had pocketed bribes from gangsters to throw games; one investigator estimated that some 200 gangs handle bets totalling roughly 5½ million dollars a day.[31]

Japan is second only to the United States in the number of television sets in use; there are 16 million sets or one for every six Japanese.[32] Many of the games are televised. Television could be both a blessing and a curse - it could create spectator interest but at the same time make baseball a studio sport.

As in the United States, not all the franchises are of equal wealth and population potential. The Tokyo-Yokohama and the Osaka-Kyoto-Kobe regions are the two great centers of population. It is in these areas where the teams are located with five teams in Tokyo and four in Osaka. The remaining three are in Nayoya, Fukoka, and Hiroshima. The teams outside of the two population centers have an attendance problem. Expansion does not figure in Japan's future baseball plans. Even within the Tokyo-Yokohama area, club wealth is unequal. The Tokyo Giants have the wealthiest and most successful team, and they lead in annual attendance. A prime

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factor may be the location of its stadium which is in the heart of the city.[34] The Tokyo Giants demonstrate that there is a relationship between making money and having the best team. They are the wealthiest team and the most successful on the field.

According ton one writer, Japanese baseball reflects the full employment syndrome of the nation. Each team carries two bat boys where only one is needed. Likewise, six umpires are used where four would suffice.[35] Each ball club also employs ten fulltime scouts and cheerleaders. However, the clubs do not hire road secretaries; the athletes must make their own arrangements on the road.

Unlike the United States, the stadiums are not municipally owned, but are privately owned and rented out to the ballclubs. In this manner the cost of the ballpark is not on the taxpayers but on the private owners.

Despite the feeling of cooperation and team cohesion, outstanding players are motivated to do better through complex bonuses or incentive arrangements. The same practice is part of the general structure of wages paid to the Japanese worker; higher productivity is rewarded. It is a tool for motivating workers and has been adopted by American teams.

The Japanese do not have a minor league system; the bulk of the players come from the schools, colleges, and amateur teams. As a career goal, opportunities for jobs as professional baseball players are very limited; however, those who make it big are guaranteed the good life - wealth, fame, and social status.

Conclusion

I have attempted to show how Japan has adopted baseball and made it the national sport, but the game is played on Japanese terms. By careful examination of baseball, we can see how the American and Japanese societies are both similar and different. Through a thorough analysis of Japanese baseball, we can learn a great deal about the society, the values, the economy and its people. Japanese baseball is really a microcosm of Japanese society. If one wants to learn and gain insight into the Japanese people, one could start with the study of professional baseball.

Notes

[1] *Sports and Society* - Talamini, John T. and Page, Charles H. Little Brown & Co. - Boston, 1973. P. 130.

[2] *The Man Who Invented Baseball* - Harold Peterson. Charles Scribners' Sons, New York, 1969.

[3] *Ibid.* - pages 1972, 1973.

[4] *The Rise of Japanese Baseball Power* - Robert Obojski. Chilton Book Co., Radnor, Penn., 1975. P. 8-11.

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[12] *Ibid.* - P. 103.

[13] *Changing Cultures, Changing Lives* - Kiefer, Christie, W. Jossey Bass Publishers, San Francisco. P. 218.

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[15] *Ibid.* 0 P. 84.

[16] *Labor Relations in Japan* - Katsumi Yakabe - 1974. Int'l Soc. for Education Info, Inc. P. 2.

[17] *Sports Illustrated* - 5/17/76 - "Bowed But Never Bloodied" - Robert Whiting. P. 46.

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[19] *Life* - 9/11/74 - "Frantic Lunge into Sports." P. 42.

[20] *New York Times* - 9/27/74 - "Japan Has A Love Affair With Sports." P. 136.

[21] *Japan at First Hand* - Joseph I.C. Clarke, 1973. Scholarly Resource Inc., Wilmington, Del. P. 60.

[22] *Labor Relations in Japan*. P. 76.

[23] *No Joy in Mudville* - Ralph Andreano, 1965 Schenkman Publishing, Cambridge, Mass. P. 72.

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Source: Social Science Record
NYS Council for the Social Studies
Fall 1977 Vol XV No 1

When East meets West in Japanese ball parks, cultural shock is the name of the game and the first rule is "You've Gotta Have Wa"

This Is Baseball?

Condensed from
SPORTS ILLUSTRATED
ROBERT WHITING

"I DON'T KNOW what it is they play here," grumbled former California Angel pitcher Clyde Wright after his first season as a Tokyo Giant. "All I know is, it ain't baseball." Wright had learned what many expatriates had known for years: Baseball, Japanese-style, is not the same game that's played in America. The Nippon version is played with a bat and ball and the same rule book, but that's where the resemblance ends. The Japanese have incorporated the values of samurai discipline, respect for authority and devotion to the group. The result is a uniquely Japanese game.

American baseball players start training in March and take no more than six weeks to prepare for the season. They spend four hours on the field each day and then head for the golf course or swimming pool. Japanese teams begin training in January and, after a numbing six

SPORTS ILLUSTRATED (SEPTEMBER 24, '79). © 1979 BY TIME INC., TIME & LIFE BLDG., ROCKEFELLER CENTER, NEW YORK, N.Y. 10020

hours a day on the field, head for the dormitory and an evening of strategy sessions and indoor workouts.

The average Japanese game is more like a corporate board meeting than an athletic event. As each situation arises, there is so much discussion on the field among manager, coaches and players that the average game lasts three hours.

Unlike their American counterparts, losing managers in Japan are seldom fired outright. Instead, they go through an elaborate ritual designed to save face—and then resign.

Such phenomena are the tip of the iceberg. Below lies the concept of group harmony, or *wa*. The individualist is honored in America. In Japan, *kojinshugi*, individualism, is almost a dirty word. In place of "doing your own thing," the Japanese have a proverb: "The nail that sticks up shall be hammered down."

In Japan, salary holdouts are rare. A player takes what the club gives him. Demanding more money is *kojinshugi* at its worst, because it shows the player has put his own interests before those of the team.

The American player lives by the rule: "I know what's best for me." In Japan, the word of managers and coaches is law. They have the virtues Orientals most respect—age and experience—hence, knowledge; and in the interest of team harmony, they demand that everyone do everything the same way. Tokyo Giant superstar Sadaharu Oh, whose career home-run total of 838 through 1979 leaves Hank Aaron's 755 in the dust, must endure the same pregame grind as the lowliest first-year player.

At 38, Shinichi Eto, a three-time batting champion and a ten-year All-Star, found that 40 minutes of pregame jogging and wind sprints left him too exhausted to play his best. But there were no exceptions made in his club. Eto lost weight, his batting average dropped, he spent the second half of the season on the bench and finally announced his retirement. Irrational? Perhaps, but any games lost because Eto was dog-tired were not as important as the example he set.

If you ask a Japanese manager the most important ingredient of a winning team, he would most likely answer, "*Wa*." If you ask him how to knock a team's *wa* awry, he might say, "Hire an American." For although the Japanese have been employing former American major-leaguers for 18 years—and paying the *gaijin* (outsiders) high salaries—they have not been elated with the experience overall.

In the pressure-cooker world of U.S. pro sports, temper outbursts are considered acceptable, even salutary. But Japanese players are expected to follow Sadaharu Oh's example. "When he strikes out," says an admirer, "he breaks into a smile and trots back to the bench." Temper tantrums—along with practical joking, bickering, complaining and other norms of American clubhouse life—are viewed in Japan as unwelcome incursions into the team's collective peace of mind. They offend

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the finer sensitivities of the Japanese, and, as many American players have learned the hard way, Japanese sensitivities *are* finer.

For example, Ken Aspromonte, who later managed the Cleveland Indians, was the first man in the history of Japanese baseball to be fined for "conduct unbecoming a ball player."

Aspromonte pulled off this feat with the Chunichi Dragons of Nagoya in 1965. Called out on strikes, Aspromonte stormed back to the bench, kicked over chairs and attacked the water cooler. He was doing what comes naturally to many American players, but Dragon manager Michio Nishizawa yanked Aspromonte out of the game and suspended him. Aspromonte was fined $200 and required to visit Nishizawa's home and issue a formal apology to get back in his manager's good graces.

Others followed in Aspromonte's footsteps. Ex-San Francisco Giant Daryl Spencer was one of the more memorable. One night, as he was lackadaisically going through the pregame workout, his manager on the Hankyu Braves, Yukio Nishimoto, decided something had to be done.

"You don't look sharp, Spencer-*san,*" he said. "I don't think you can hit this pitcher."

"Can't hit him? I'm batting .340 against that guy!"

"Not tonight. You're out."

Spencer was in the dressing room changing from his practice clothes into his uniform when he decided to put away the bats he would not be using for the game. He went up near the dugout, got the bats, and as he was leaving, heard his replacement being announced in the stadium. Spencer decided to get even. Clad only in underwear and shower clogs, he took one of his bats and strode out to the on-deck circle to take a few practice swings. He was ordered off the field, suspended and fined $40. Spencer paid up, later reporting with a wide grin, "It was worth every penny."

In the 18 years since Don Newcombe and Larry Doby became the first ex-major-leaguers to play in Japan, not a season has passed without a controversial incident involving *gaijin* players. However, it wasn't until Clyde Wright came along that behavior rules for foreigners were finally codified. Wright, who had pitched for the Angels and the Milwaukee Brewers, made his first Japanese appearance, with the nationally popular Tokyo Giants, in 1976.

In the sixth inning, with the score 1-1, Wright allowed the first two batters to get on base. Giant pitching coach Shigeru Sugishita walked out on the field to take him out of the game, and manager Shigeo Nagashima announced that he was sending in a relief pitcher.

Wright blew a gasket. To the horror of 30,000 fans at Tokyo's Kawasaki Stadium and a Saturday-night TV audience of millions, he brushed aside the coach's request for the ball and stalked off the mound.

Halfway to the bench, he threw the ball against the dugout wall, cursed, and disappeared into the clubhouse. There he ripped off his uniform, shredded it and flung it into the team bath. Amid a rapid-fire discharge of obscenities, Wright said something that the team interpreter understood: "Stupidest damn baseball I've ever seen."

Nothing like this had ever happened on the Giants. "Crazy Wright" became headline news. Outraged letters, telegrams and phone calls poured in. But Nagashima kept his cool. First, he explained to his pitcher that the Japanese way of playing the game is a group effort. Then the manager faced the angry masses. There would be no disciplinary action. He was glad Wright cared so much about winning.

Such benevolent words from the prince of Japanese baseball dissipated much of the public's antagonism. Management, however, took advantage of the opportunity to issue a special set of rules for the *gaijin*.

The Japanese press dubbed it the *gaijin* "Ten Commandments." Among other things, it enjoined:

• Obey the manager; do not criticize his strategy • Take care of your uniform • Do not scream and yell in the dugout, or destroy objects in the clubhouse • Do not severely tease your teammates • Be on time • Do not disturb the harmony of the team.

Japanese teams in recent years have tried to be more selective in signing up Americans. Character investigations have become a standard part of the recruiting process, and more managers are going for quiet, even-tempered types who fit into the Japanese system. The 1979 crop of 24 *gaijin* (there is a limit of two per team) was the most agreeable ever to play in Japan. It included Wayne Garrett, Lee Stanton and Felix Millan. Garrett, a former Met, is so obliging that he got up at 7:30 and joined his teammates in their daily "morning walk." Stanton, late of the Angels and Mariners, amicably allowed the Hanshin Tiger batting coach to criticize his batting style. Millan, a former Brave and Met, politely refused an offer to let him train as he wished and instead endured all the rigors of a Japanese pre-season camp.

The new tranquillity produced results. Seven batted better than .300, and the affable Charlie Manuel, an ex-Minnesota sub, led the Pacific League in home runs despite having been sidelined for 55 days with a broken jaw.

Indeed, it looks as though a new breed of harmonious American ball player has at last found *wa*.

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The sun shone on an April day. The crowd at the ball field buzzed with excitement. Children in baseball uniforms warmed up on the sidelines. Another season of Little League baseball was about to begin.

The players came onto the field. The two teams bowed seriously to each other. Then they bowed to the crowd. Thousands of miles from the U.S., the Japanese baseball season was beginning.

Baseball has been played in Japan for many years. Since the 1950's, it has been one of Japan's more popular sports. Thousands of children play Little League baseball.

In the 1960's, Japanese teams began to compete in the Little League world series held at Williamsport, Pennsylvania. The first Japanese team that came to the U.S. was beaten badly. The team set a record for the number of errors made in the field.

Some people wondered how good Japanese teams really were. In 1967 they found out. A team from West Tokyo won the world series. In the final game, Masahiro Miyahara (*mah-sah-*HEE-*roe mee-yah-*HAH-*rah*), a 12-year-old pitcher, gave up only three hits. Kenichi Tsuchiya (*ken-*EE-*chee tsoo-*CHEE-*yah*), an 11-year-old outfielder, hit a tremendous 300-foot *(92-meter)* home run over the fence.

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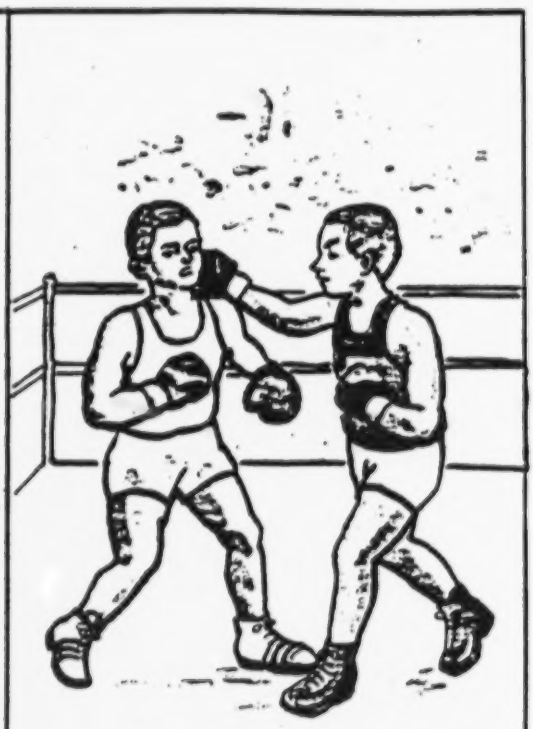
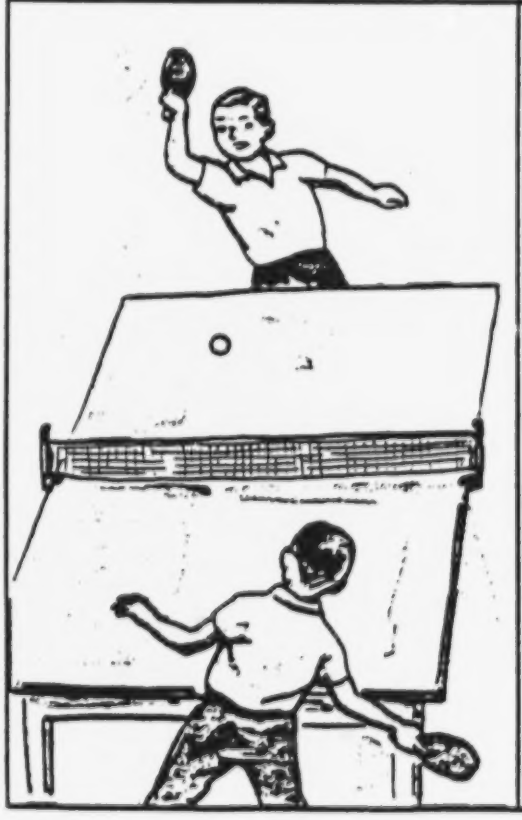
Scholastic Book Company
Our World Today Grade 6

導き方

最初の絵をさして、「これはなんというスポーツ。」とたずねます。続いて「ほかの絵もなんという名まえのスポーツ。おかあさんに教えてちょうだい。」と言ってたずねます。このテストは常識をみるもので、知能そのものを測るテストではありません。





正答

右上から。水泳、柔道、スケート、テニス（庭球）、ボクシング（拳闘）、バスケットボール（バスケット、籠球）、スキー、ピンポン（卓球）

評価

評価	正答数
A	8
B	4～7
C	0～3

In addition to baseball other sports activities are a part of Japanese life. These pages from an activity book will give students an idea of other Japanese sports.

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常　識

なんという　スポーツですか。いって　ごらんなさい。

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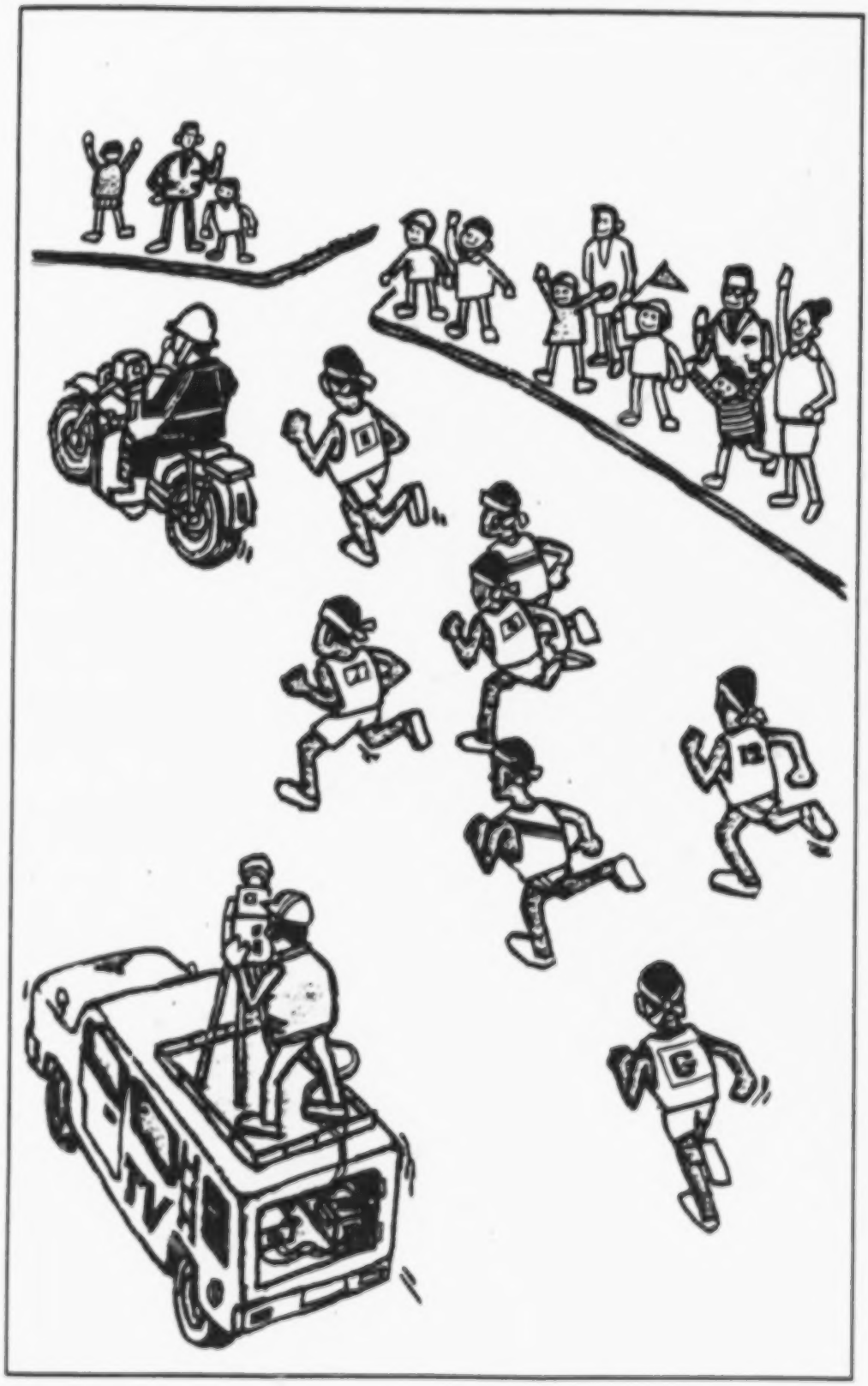

おやおや、たくさんの ひとが はしって います。なにを して いるのでしょうか。

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Learning by Linking to Children's Literature

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TEACHER NOTES:

This sequence of activities is built around literature and can be used in language arts, social studies or interdisciplinary experiences. Using literature with students can encourage a wide variety of skill learnings and foster social studies content knowledge. Carefully chosen examples of fables, folktales and realistic fiction and non-fiction can help students develop the self-management skills of descreasing egocentric, ethnocentric and stereotypic perceptions and increasing acceptance of

Choosing children's literature with a multicultural focus must be done with attention to knowledge and attitudes conveyed. The Council on Interracial Books for Children, Inc. (1841 Broadway, New York, NY 10023) suggests guidelines for evaluating children's books. Their list is adapted below:

1. Consider the illustrations and photographs

   - avoiding those that stereotype by overgeneralizing demeaning or rediculing

   - avoiding those that employ tokenism

2. Consider the story line of the

   - weighing the orientation standard for success (Western? Eastern? bias?)

   - checking the roles of characters

3. Consider the lifestyles

   - avoiding those that portray other cultures as quaint, exotic, or bizarre

4. Consider the relationships between people

   - avoiding books in which characters are portrayed with stereotypic behaviors

5. Note the heroes and heroines

   - noting the attitudes and values projected

   - considering the accuracy of those values

6. Consider the effects on a child's self-image

   - noting how the book might be perceived by students of the culture portrayed

7. Consider the author's and/or illustrator's background

   - using information on the book jacket and from sources such as the Junior Book of Authors qualifies the author or illustrator to deal with the subject

8. Consider the author's perspective

   - looking to see if the author's bias is evident and disturbing to the plot or characterizations

9. Be alert to vocabulary

   - looking for words with insulting connotations

10. Consider the copyright date

In addition to applying the above criteria, it is advantageous to check books and stories with Japanese people to assess their reactions. Consider university students, high school exchange students, sister city contacts, community residents or visitors from Japan as sources of opinions.

There is a wide variety of literature related to Japan available for use with students. For specific sources, consult the following:

Japan Through Children's Literature an annotated bibliography by Yasuko Makino. Available from: Asia Society, Educational Resource Program, 133 East 58th Street, New York, NY 10022.

Cultural Awareness: A Resource Bibliography by Velma E. Schmidt Earldene McNeill. Available from: the National Association for the Education of Young Children, 1834 Connecticut Avenue, N.W., Washington, D.C. 20009. (1978).

Opening Doors: Contemporary Japan contains a section on elementary textbook material related to Japan (pages 3-7) annotated by themes. This comprehensive book was prepared by the Education Sub-Committee, U.S.-Japan Conference for Cultural and Educational Interchange in cooperation with the North Carolina Dept. of Public Instruction. Available from: The Asia Society Inc., New York, NY 10021. (1979).

The literature chosen for these activities rates well using the ten Council on Interracial Books.criteria as guidelines. The activities and materials can be used in their present form for

- student use as in
  - independent reading guides
  - activity contracts
  - learning center material
  - library projects
  - interdisciplinary projects
  - enrichment
- use in teacher training to stress
  - the role of literature in social studies learning
  - interdisciplinary themes
  - preparation of sample literature materials for independent study

Activity:

NOTE TO STUDENTS:

We will be studying literature that teaches about other people in other places and times. It might be interesting to you to know that children all over the world read to learn.

In Japan, for example, parents are strongly encouraged to share good books with children. In fact, each year there is a list of special books of merit or high quality chosen in Japan. Children can read the books and write answers to questions about them for a national contest. Winners receive prizes.

You can guess what some of the 1980 book selections are about by looking at these advertising brochures for the literature contest. Can you find a book cover that might interest you?

Pretend you are on a committee to organize a special reading contest in your school.

On a chart list some jobs your committee would have to work with a friend on this. Now try to put the jobs in order from first job to last.

Perhaps you might want to use your list of jobs to actually plan a reading and writing contest like the one in Japan. Check with your teacher or school librarian for ideas and help.

One part of the job in planning a reading contest such as the one in Japan is to select books that would be good choices for children to read. One way you could do this job is by taking favorite books of your classmates and students of other ages. Could you work through your school or public library to do this? What questions would you ask? How would you gather the results to organize a final list?

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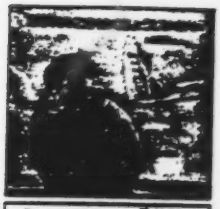
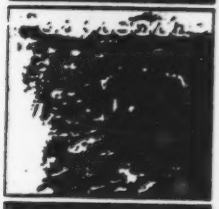


ふうれんこのはくちょうじいさん

文・絵／井口文秀

みずうみにこおりついてしまった白鳥たちをすくおうと，おじいさんはひっしに働きます。第2回絵本にっぽん大賞



さるくんごめんね

文・関根栄一／絵・大道あや

どうぶつの村に人間の子どもの家ができた。さるくんは友だちになりたくて，よしおくんにあけびをあげるのですが

てんとうむしおばさん

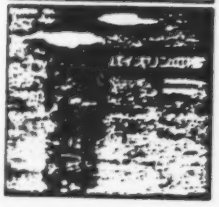
文・征矢清／絵・小沢良吉

てんとうむしおばさんのきもちのよいくさはらに，ある日とつぜん，おきゃくさまがどんどんやってきておおさわぎ

つぐみのくる森

文・絵／かみやしん

古いかすみあみにかかってしまった母鳥は，こどもに，じぶんで生きていく方法を教えます。やがて雪がつもって…



バイオリンの村

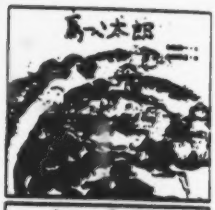
文・赤座憲久／絵・鈴木義治

戦争が続いていたころ山おくの小さな村では，のずえ先生のひくバイオリンが人々の心をささえました。

馬っこ太郎

文・菊池敬一／絵・斎藤博之

馬っこ太郎はまぼろしの子。にじをこえて，おっかあにあいにいくという。とうじも馬っ子太郎になるぞときめた。



おへんろさん

文・宮脇紀雄／絵・井口文秀

たけの家にとまったおへんろさんは美しい人だった。つぎの朝，帰っていくすがたに，たけはあることに気づいた。

はしれワンダー

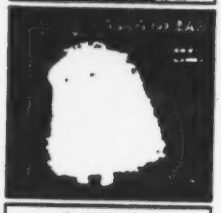
文・滝来敏行／絵・山下勇三

頭におちた大きなボール。ひっしにおいかけた犬のワンダー。野をこえ川をくだり，とうとうくじらのおなかへ…。

しろふくろうのまんと

文・高橋健／絵・松永禎郎

一人ぼっちのちよを暖かくはげましてくれたのは，ゆきのように白いふくろうでした。第27回サンケイ児童出版文化賞



4つのバトンタッチ

文・絵／司修，真実

春がすぎ，夏がすぎて，いねの穂が黄金色に色づきはじめるとてまり神社の村でもお祭りのしたくが始まる

日本のえほん

各880円

だるまさんがころんだ　文・小沢正　絵・武井武雄　近刊　予価950円

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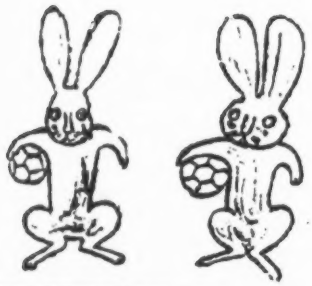

えほんらんど

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おひるねじかんにまたどうぞ

文・武鹿悦子／絵・西巻茅子

「おひるねなんかやめて，いいところへいこう」とげつようびのうさぎにさそわれたとこちゃん。いろいろなうさぎにあんないされてついた所は…

タックそらをゆく

文・絵／たむらしげる

タック少年の助けた鳥クックはみるみる大きくなった。その背にのって空をとぶ。

おさるのちゃっぷ

文・佐々木利明／絵・こだちかつお

ちゃっぷは，げんきなさるです。シンバルをならすのが大好き。ジャーン！ そのうるさいことといったら，一回ならすたびに大さわぎになります。

のんのんのんたとちびうさぎ

文と絵／小野かおる

のんたは，おくびょうでとてものろまなきつねでした。だから，仲間のきつねはのんたのことをとてもバカにしていました。ところがある日……。

はじめてのどうわ

◎絵本から童話へのかけはし◎

全30巻

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ありんこぞう

文・山下明生　絵・杉浦範茂

あれっ！　字がうごいた。こそこそっと歩いていったよ。カズくんのみつけたふしぎな生きもの。なんだろう？

ひまねこさんこんにちは

文・木暮正夫　絵・渡辺洋二

みかがるすばんをしていると，三輪車にのったねこがきて，おいらはひまな子と遊ぶのが仕事なんだというので…

まほうのけんきゅうじょ

文・佐野美津男　絵・山口みねやすけんは大好きなめぐちゃんのために，おひめさまになる方法を考えます。でも，どうしてもわかりません。ここで

いたずらぼんこつくん

文・絵　富永秀夫

アルン，アルアルン！　やっとエンジンがかかったぼんこつくん。野をこえ山こえ，走りまわって，おおはしゃぎ。

ひるねのきらいなぶうくん

文・小沢正　絵・山下勇三

おひるね中のブランコをぐいぐいこいだこぶたのぶうくん。おこったブランコにとばされてオオカミの頭へドスン

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●厚生省中央児童福祉審議会選定

風の神とオキクルミ
文・豊野茂／絵・斎藤博之
風の神はいたずら心をおこして，アイヌの村をふきとばします。その村が，あの強いオキクルミの村だということも知らないで。アイヌの民話
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おしらさま
文・瀬沼敬一／絵・丸木俊
天にのぼった娘と白馬がおとうに贈ったのはカイコ。おとうがクワの木で作った神はおしらさま。カイコの神はおしらさま。東北・遠野の民話
☆第22回課題図書　980円

くろべのツンコぎつね
文・大前晴明／絵・井口文秀
子どものようにかわいがっていたツンコぎつねが，ある秋の夜，すがたをけしました。そして冬，雪にうずもれた家の外に，けものの足音が…
☆第23回課題図書　950円

もっくりやまのころったぎつね
文・征矢清／絵・小沢良吉
ころったときたら，とんでもないいたずらものだ。いつも，もっくり山にさわぎのたねをもちこむ。おやっむこうからころったがやってくるぞ
☆●54年度厚生大臣賞　950円

ねことオルガン
文・今西祐行／絵・中谷千代子
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☆第13回課題図書　880円

おばあさんのひこうき
文・佐藤さとる／絵・村上勉
フワフワうきあがるふしぎなあみもの。おばあさんは，毛糸ですてきなひこうきをつくりました。そして，とうとう空をとんでみたのです。
☆必読図書　第14回課題図書　880円

さとるのじてんしゃ
文・大石真／絵・北田卓史
やっと買ってもらったじてんしゃなのに。さとるは，やくそくをやぶって遠のりにでかけてしまいます。はじめはすいすい走っていたのですが
☆○●第15回課題図書　必読図書880円

また七ぎつね自転車にのる
文・木暮正夫／絵・渡辺有一
九さか村のまた七ぎつねは，ゆうびんはいたつをしたくてたまらない。局の一郎さんにたのむと自転車にのれなければだめだという。そこで…
☆C第7回赤い鳥文学賞　880円

学年別・赤い鳥1年生～6年生　赤い鳥の会編　新刊　各1000円

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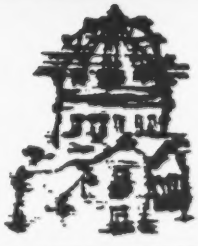

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Sample Student Packets

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Student Packets to Accompany

- Journey to the Bright Kingdom by Elizabeth Winthrop, Holiday House, N.Y. 197

- Sadako and the Thousand Paper Cranes by Eleanor Coerr Dell Publishing Co., N.Y. 1977.

These packets can be used to illustrate interdisciplinary global education materials fostering knowledge, skill and attitude goals.

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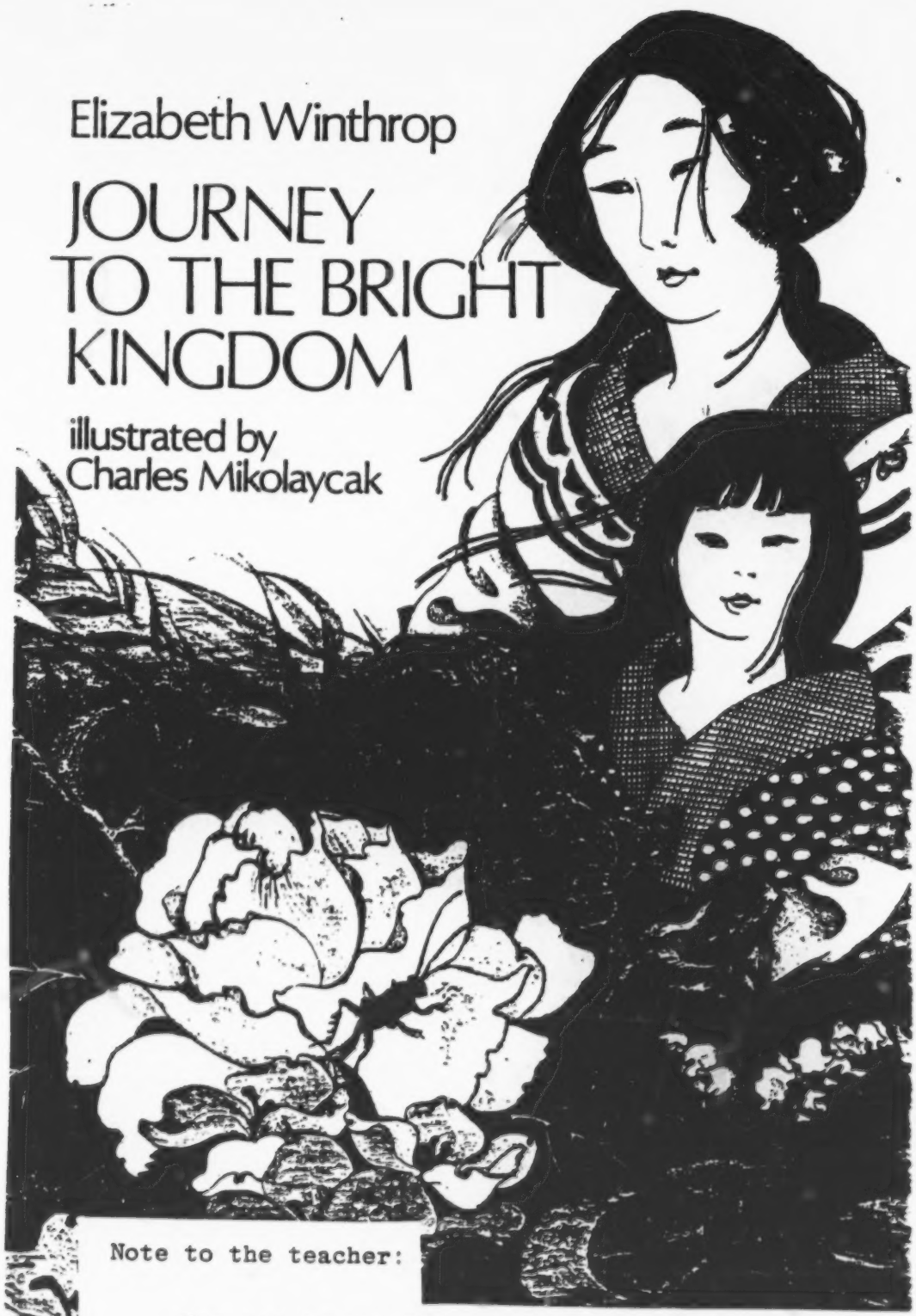

Note to the teacher:

One way to use this packet is to read the entire story to the students or put it on tape for a listening station. The activity packet can then be done by students working independently or in small groups. You may choose to use the packet in sections.

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JOURNEY TO THE BRIGHT KINGDOM

by Elizabeth Winthrop
illustrated by Charles Mikolaycak

Holiday House · New York

This story is an adaptation of the well-known Japanese folktale, The Rolling Rice Cakes, *which tells of a man who entered Kakure-sato, a mythical kingdom ruled by mice.*

When this man went to his fields one day to gather firewood, he accidentally dropped his lunch into a hole. As he was leaning over to retrieve the rice cakes, he heard tiny singing voices. Overcome by curiosity, he tumbled down the hole to the rich world of Kakure-sato. The mice insisted he return home, and gave him a present of a very small bale of rice. The tiny bale turned out to be a magical gift because it stayed full to the top, no matter how much rice was taken from it.

I was first introduced to this story in the Manga, *or Hokusai sketchbooks. Katsushika Hokusai (1760-1849) was a famous Japanese print-maker who drew landscapes, folktale characters, and many popular scenes in Japanese life.*

ELIZABETH WINTHROP

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Use a collection of Japanese art to help you with these questions:

- Would you know this was a Japanese story if you only saw the pictures? If so, how?

- Do you think the artist was influenced by Japanese art? Observe to collect data. Can you find some similarities to Japanese prints? Some differences? Write a paragraph beginning with your choice of the sentences below:

  Artist illustrator Charles Mikolaycak [was or was not] influenced by Japanese art in his work for Journey To The Bright Kingdom

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KIYO WAS BORN in May. When the little girl was laid beside her, the mother reached out and gently touched the baby's face with her fingertips, running her hands over the fine, smooth skin and the small bump of a nose.

"Is she pretty?" the wife asked her husband.

"She is beautiful."

"Tell me what she looks like."

"She has bright black eyes and a round face and a tiny pink mouth."

"Oh, I wish I could see her," the wife cried, pulling the baby close and rocking her. Her husband went out of the room quickly so that she could not hear him crying.

The baby grew fast and, every day, her mother would strap Kiyo on her back and take her out for a walk in the spring sun. And the mother would tell the baby what she was seeing.

"The cherry trees are all blossoming now. Look up, Kiyo, and see their pink blooms. There must be a robin sitting up in the branches because I can hear him singing. Do you see him?"

7) In the story, Kiyo's mother lost her sight. You learned some things about blind people through the story. You probably wonder other things about blind people. Make a list of questions you might want to ask a blind person.

Group these questions into categories. Give each category a name.

Perhaps you might contact a local Association for the Blind and try to find answers to your questions.

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"Oh, Mama could never make it all the way here. It would be impossible," Kiyo cried but even as she said it, she was thinking that they might be able to lead her along the footpath of the river if her father helped her.

"Bring her here," the mouse said again. "We will be waiting." And with that, he hopped away and was soon lost from sight.

During dinner that night, Kiyo was very quiet. Even her mother noticed it.

"Kiyo, did you come home through the field today?" she asked.

"Yes, Mama."

"Well, aren't you going to tell me about it?"

"One mouse came to eat my rice cake. He looked very thin. The winter must have been bad for them."

Her mother asked no more questions. She went to bed early. "What's wrong with you, Kiyo?" her father said that evening. "You seem distracted today."

"It's the mouse I saw, Papa. I told him about Mama and how worried we both have been, and he spoke to me. No, really," she cried when she saw the doubt on his face. "He told me to take Mama to the field. He said they would be waiting."

"Kiyo, that's impossible. She could never make it that far. And what good would it do?" He reached out to pat her shoulder. "Your mother loves the tales of your mice. But you must not get carried away with them. Go to bed now."

Kiyo tried to say something more, but he waved her away.

3

Kiyo's father advised her not to take her mother to the fields to meet the mice. Pretend you are Kiyo's father. Make a list of reasons you would give kiyo to explain why her mother should not go. List as many reasons as you can.

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4 The mice talked together. They talked among themselves and Kiyo could not hear them. They had a difficult decision to make about whetheror not to invite Kiyo and her mother to Kakure-sato. Fill in the chart with all the mouse reasons on both sides of the issue you can think of.

We should invite them	We should not invite them

Share your list with three other people. Make a tape or perform for your class the discussion of the mice.

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5

Words to describe

Kiyo described things she saw to her mother. What words might you use to describe the following to a blind friend?

- a sunset
- a bird seeking food
- a stream in the springtime
- spring flowers breaking through

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A traditional form of Japanese poetry is called haiku. Haiku frequently describes nature. Here are some examples of haiku poetry.

These poems are written by children and appear in Haiku Poetry: A Children's Collection, Bantam, June 1978

Yellow on yellow
Buttercup hides butterfly
Nature speaks of love

Michelle Werch 6yrs.

Brother and sister
Blue wings flapping in the sky
Quickly going home

Lenora Suki 5yrs.

Leaves making shadows
Quickly moving up and down
Waving to the sky

Sheila Burns 6yrs.

These poems follow a syllable format with five syllables in line one, seven in line two, and five in line three.

Use your word lists above and other ideas to write poetry in the haiku form.

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Teacher note:

For a delightful easy reading Japanese folktale try Allen Say's Once Under The Cherry Blossom Tree a Dell Yearling Book 1974.

The tale of the foolish and stubborn landlord in Once Under the Cherry Blossom Tree is one of many traditional tales in Japan. An excellent source of folktales is available in the collection Folktales of Japan edited by Keigo Seki and translated by Robert J. Adams. (University of Chicago Press, Chicago, 1963.

The introduction and table of contents from this collection give a sense of the scope of the volume and the variety in folktales.

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Sadako & The Thousand Paper Cranes

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This book tells about how a courageous young girl faced a difficult battle.

Coerr, Eleanor. Sadako & The Thousand Paper Cranes Dell, 1977

Read Chapter One:
Families everywhere celebrate special occasions.
In chapter one Sadako is excited about Peace Day.

List brief ideas and facts about Peace Day

List words to describe

Sadako:

Masahiro:

Pretend you are Sadako writing in her diary while she was waiting to go to the Peace Day celebration. Use ideas from your lists above.

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What is a memorial day?

Make a list of memorial days we celebrate in the United States and their purpose. You may want to use a calendar with special days marked in for help.

Name of Day	Date	Purpose

Can you find out what memorial days Japanese people celebrate?

- Think of three places you might go for information
- Try them!

Can you make a chart like the one above for Japanese memorial days?

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Chizuko and Sadako were best friends. What are qualities you think are important in a best friend? Make a list.

When Sadako began to have dizzy spells she decided not to tell her parents. Pretend you are Sadako thinking about that decision. Write your thoughts:

On one hand I should tell someone about my dizzy spells

On the other hand, maybe I should keep my dizzy spells as my own secret.

o

o

o

o

o

Pretend you are Sadako and write in your diary about your decision.

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Sadako learned she had the disease called leukemia. Chapter four describes some of her feelings. Make a list of as many words as possible to describe the things she was feeling.

Pretend you are a friend from Sadako's class at school. Write her a note to send to the hospital.

Sadako found folding the get-well paper cranes was difficult at first. With Chizuko's help, she learned. Try following instructions for making a paper crane. Work with a friend and try to keep trying until you learn how.

You may want to make a copy of the poem from chapter five to display with your cranes.

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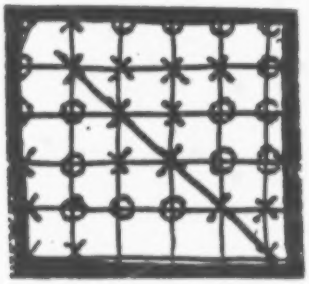
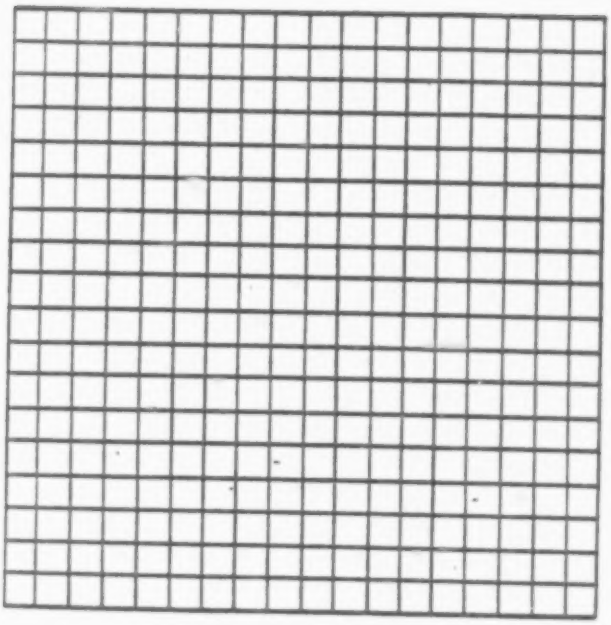
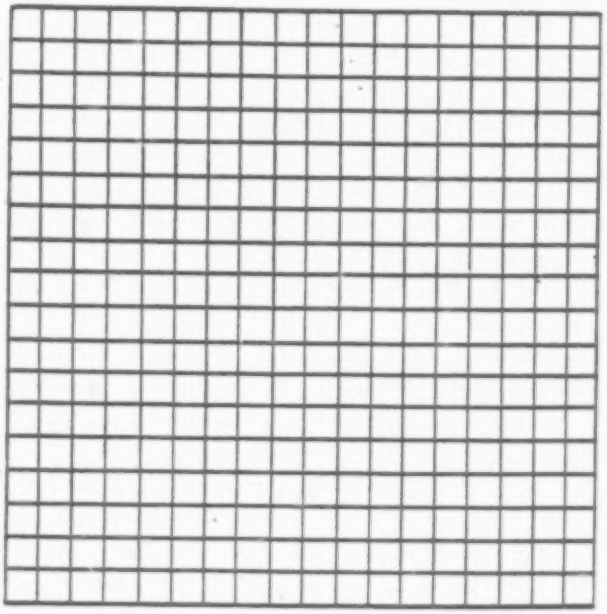
In the hospital Sadako amused visitors with games, riddles and songs. One game she might have played was GOMUKU a form of tic-tac-toe. To play the game



This old Japanese game is played like Tic-Tac-Toe, except that opponents take turns marking X's and O's at the INTER-SECTIONS of lines, trying to get 5 in a row, across, down, or diagonally.





Can you play GOMUKU?

TEACHER NOTE:

The theme of similarities and differences in games around the world can be stressed by sharing the game gomuku with students. For additional information about games, Japan Air Lines publishes a booklet entitled Hobbies, Sports and Recreation of Japan: Games which is available from the airlines.

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- Sadako's mother Mrs. Sasaki worked hard on the kimono for Sadako. She worked late into the night though she realized Sadako was very ill and may never leave the hospital. What thoughts do you think her mother had as she sewed the silk dress?

- Sadako thought about death and dying. Like most people she had a lot of questions about death. Make a list of questions you think Sadako may have wondered about death.

- Sadako's class felt it was important to pay tribute to Sadako and they did many things before and after her death. Are there people in your community who deserve a tribute? How might you and your class honor them?

- Probably people in your community fought in World War II. Perhaps you might even find someone who went to Japan after the war and worked with the Army of Occupation. What questions might you have about World War II. Make a list, then attempt to find someone who might help you with answers.

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Sadako continued to have hope that she would get well. Even after her friend Kenji died, she folded paper cranes. Pretend you are a news reporter assigned to write a human interest story about Sadako. Use any facts from the story and

Think of your audience of newspaper readers. How would they judge your news story? List at least four criteria (characteristics to judge a story by.)

To be good, a human interest story .....

1.

2.

3.

4.

5.

Now judge your story against the criteria you chose by making a check in the good, fair or poor box for each criteria.

CRITERIA	My Story is	Good	Fair	Poor
	1.			
	2.			
	3.			
	4.			

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TEACHER NOTE:

On a recent trip to Japan, comic books were common reading fare for children and young adults. In an attempt to acquaint students with commonalities in modern Japanese and U.S. comic book culture you could

- Use the article "Comic-Book Culture in Japan" from Look Japan, August 10, 1980 as a
  - student reference (as is or adapted)
  - teacher reference
- Use the reprints as
  - student handouts with suggested activities
  - a data base for activities
- Use the above materials to provide stimulus for the following activities:

LEARNING ACTIVITY SEQUENCE:

Discuss (or have students read and discuss) main points of article Comic-Book Culture in Japan. Yoshiya Solda did quite a bit of research for his article on Comic-Book Culture in Japan. Make a list of questions he might have used as starting points for his research.

Put a check next to questions that would be interesting to you to study. Select one question to research. Work with your teacher to

Comic books in Japan today have many similarities to U.S. comic books. Just from using the sample pages, can you predict similarities you might expect to find if you looked at many Japanese and American comics. Could you check your hypothesis in any way.

Read carefully to identify the main sections of Professor Soeda's article. Using that as an outline, collect information for a piece of writing on Comic-Book Culture in America.

Where could you get information? What problems might you encounter?

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Comic-Book Culture in Japan

By Yoshiya Soeda
Professor of Sociology, Tsukuba University

Comic-book culture is one of the principal facets of contemporary Japanese popular culture. It has not necessarily held this position for a long time. Before the Second World War, and for a while after the war, comic books held only a secondary position in popular culture. From around 1960, comic books rapidly began to attract great numbers of readers, and to become one of the recreational pastimes of their daily lives. The structural changes in Japanese culture and society since that time have been influenced by the changes in the sensibility and sense of values of the Japanese, particularly young people. It is nearly impossible to examine the lifestyle of the Japanese people if one ignores the influence of comic books. I would like to attempt a brief introduction to and analysis of contemporary Japanese comic-book culture from three angles: Comic publications and their readers, the comics themselves and their authors, and the reception and reputation in Japan of comic-book culture.

* * *

Note: The Japanese word **manga**, here translated as "comics" or "comic-book," has unique cultural connotations which enable it to be translated variously as "comics," "comic-strip," "cartoon," "caricature," or "animation." Since Professor Soeda is concerned here, however, solely with printed comics and comic books in the strictest sense, the term has been translated accordingly rather than left it in the original Japanese. More specific sub-genres, however, for which there is no comfortable English equivalent (i.e., **geki-ga** and **kami-shibai**), have been left in the original Japanese, with a literal translation in parentheses.

Translated by Alan Paul.

Comic Publications And their Readers

In the current prosperous state of comic-book culture, there are many kinds of comic magazines being published in great numbers, and many comics appear in each of these magazines. These magazines can be divided into three groups according to their presumed readership: Boys' comics, girls' comics, and adult comics. Most of these are weekly publications, but a few are semi-monthly or monthly. Let us begin by introducing the names, publishers, and circulation of the major comic magazines (with approximate circulation figures).

The boys' comics:

Boys' Jump (Weekly, Shueisha) — 2,500,000 copies
Boys' Magazine (Weekly, Kodansha) — 1,700,000 copies
Boys' Sunday (Weekly, Shogakkan) — 1,600,000 copies
Boys' Champion (Weekly, Akita Shoten) — 1,400,000 copies

The girls' comics:

Margaret (Weekly, Shueisha) — 800,000 copies
Girls' Friend (Twice monthly, Kodansha) — 800,000 copies
Girls' Comic (Weekly, Shogakkan) — 500,000 copies

The adult comics:

Big Comic (Twice monthly, Shogakkan) — 1,000,000 copies
Big Comic Original (Twice monthly, Shogakkan) — 800,000 copies
Manga Action (Weekly, Futabasha) — 400,000 copies
Play Comic (Weekly, Akita Shoten) — 350,000 copies

As for the number of pages and number of comics in each of these magazines, the boys' and girls' comics run about 360 pages per magazine, and each magazine carries from 10 to 20 different serialized comics. These magazines will sometimes carry one or two short strips that finish in one installment as well. The adult comics run from about 240 to 270 pages, and carry about 15 serialized comics in each. The length of serialization of a story varies, with some ending after three to six months, but if a story shows a high degree of popularity it can run for a long time. To the best of my knowledge, there are currently five comics which have been running for 10 years or more.

Aside from these special comic magazines, comic strips appear in daily newspapers and in regular weekly and monthly magazines as well. These other publications used to be the primary outlet for comics, but they have now become secondary to the comic magazines. The shift took place from the 1960s through the early 1970s. The first boys' or girls' comic magazines to be published were *Boys' Sunday* and *Boys' Magazine* in 1959. With these two magazines as the focal point, comics began to attract great popularity among young boys and adolescents. As for the adult comics, the first major ones to appear were *Manga Action* in 1967 and *Big Comic* in 1968.

From the circulation figures mentioned above, one can imagine the large numbers of comic readers that must exist. In the case of the boys' comics alone, the total weekly publication of the four magazines mentioned is 7,200,000 copies, nearly all of which are actually purchased. If we add a few more magazines not mentioned above, the number of boys' comics magazines purchased weekly is about 8 million. In some cases a boy will buy more than one magazine, and in some cases a single magazine will be passed around and read by several boys. Since we have no reliable statistical surveys regarding these situations, we can only talk in general terms, but let's suppose there are 8 million boys in Japan who have the custom of reading at least one boys' comic magazine every week, and put their ages at between 5 and 18. Since the total male population between 5 and 18 is only 12 million, that means that two out of every three Japanese boys are regular readers of boys' comics.

If we follow the same suppositions for the girls' comics, there are 2,500,000 girls between 5 and 18 who regularly read comic magazines. That is one-sixth of the female population of Japan in that age group. In the case of the adult comics, the four magazines mentioned above are all directed towards men, and their combined circulation is 2,550,000. But there are many other comic magazines of this type in this category, perhaps as many as 40 or 50 in all. There are no reliable circulation figures for these other magazines. The regular

readers of these magazines, in the case of men, range from their high teens to about 35 years of age. Most of these are men who developed the custom of reading boys' comics in their youth, and simply moved to adult comics as they grew older. It is thought that the rapid appearance of these adult comics one after another in the late 1960s was due to the fact that the children who began reading comics in 1960 were growing up and looking for comics of a more mature nature.

In the case of women, it used to be unusual for a woman to continue to read comic magazines after the adolescent period, but over the past ten years the number of women who read adult comics has risen dramatically. There are still, however, no comic magazines aimed directly at adult women. Most comics aimed at adult women are found in the weekly women's magazines, together with serializations of popular novels, and articles about scandals involving popular stars.

After being published in a comic magazine, if a certain strip is particularly popular it may be made into an animated television series. In addition, there are many feature films, both live-action and animated, based on popular comics. The characters in popular comics can also appear as the heroes of popular songs, or on television commercials promoting products.

Comics and their Authors

Most of the comics serialized in comic magazines are of a narrative nature. Among the principal subjects of the comics in the boys' comic magazines are aspects of life in junior high and high schools, children's and adults' interaction with friendly ghosts and robots, the pranks and hijinks of naughty children, first love between a boy and girl, science-fiction stories, particularly "space operas," and professional athletes' success stories. Most of these stories are turbulent, up-and-down affairs. Some of them feature jokes or humorously intended nonsense, but this is not the case with most of them.

The principal subjects of the stories in girls' comic magazines are aspects of school life, love stories, and stories of the rise to stardom in the entertainment world. A special trait of the girls' comics is that compared to the boys' comics there is relatively little nonsense or jokes, and relatively more that relates directly to romance.

The principal subjects of the adult comics include stories of professional life, with some kind of specialist such as a doctor or professor as the protagonist; stories portraying the family and office life of an average citizen; stories featuring criminals or detectives;

Leading author Osamu Tezuka pioneered strong narration in comics. "Tetsuwan Atom" (Astro Boy, publ. Kodansha) is a long-time favorite.

stories featuring "gamblers" (association with organized crime implied), and stories about professional athletes. In addition there are stories set before the Meiji Restoration about the samurai, farmers, and townsmen of that era, and science-fiction stories as well. Most of these stories are melodramatic, appealing to the most commonplace interests of the masses, but there are some that try to portray life as it is, realistically emphasizing the personality and humanity of their heroes, and sensitively expressing the joys, sadness, and pain of living. Those stories portraying the life of a typical citizen have a relatively high amount of humorous material. In addition, adult comic magazines carry one-page or eight-panel satirical comics, and nonsensical serialized comics which run only two or three pages per episode.

The most outstanding characteristic of the post-1960 comics when compared with the comics of the prewar and postwar (until the 1950s) periods is their comparatively strong sense of narrative. It seems that the formerly predominant view that all comics were intended simply for amusement, to make one laugh, was replaced gradually by the view that comics were a form of popular novel or story-telling, close in nature to a written text, and at times they have even been interpreted as being extremely close in character to a form of pure literature.

There are two major factors behind this change in view. The first is the appearance, at the beginning of the post-war comics book, of a single author whose ability at constructing stories was on the genius level. This is Osamu Tezuka. Much as in good literature, Tezuka's stories envelope the reader totally, until he feels himself a character in the story, feeling, thinking, and moving like the other characters, and being made to think deeply about the topics presented by Tezuka. His artistic talent is impossible to analyze in an entirely rational manner. Tezuka has a rich background in literature and music. He has written a comic-book version of Dostoevsky's *Crime and Punishment*, and has incorporated into his comics many of the film-editing techniques of Hollywood. He had great knowledge and ability as a natural scientist as well, having graduated from the medical department of his university, and having served as an intern in a hospital (he has a degree in medicine). In other words, he brought to his narrative comics a host of talents which had previously not existed among authors of comics.

Tezuka pioneered the comic with a strong narrative sense, which is the dominant form today. He began by writing boys' comics, and soon was the most prominent writer in the field. Later he wrote girls' comics as well. "The Firebird" (*Hino Tori*) first appeared in 1954, serialized in a boys' comic magazine, but was interrupted, and when it appeared again in 1956, it was in a girls' comic magazine. In the 1960s, his work moved into adult comic magazines. Even today he is the leading author among all three groups, and most comic authors under 40 say that they came to love comics through Tezuka, and that it was under his influence that they decided to write comics themselves.

Shotaro Ishimori and Fujiko Fujio are two examples. They share with Tezuka the point of being strongly influenced by American movies. Beginning with Tezuka, the object of most superior comic authors was the popularization of comics with a strong narrative.

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The second factor was a condition rooted in traditional Japanese culture that led to the widespread acceptance of comics with a strong narrative as a source of daily recreation. Today, comics with an unusually strong narrative sense are called *geki-ga* (dramatic comics), and are as such distinguished from other comics. These *geki-ga* came to be widely read at the end of the 1950s and the authors in that early period were basically divided into two groups. The first of these was centered in Osaka, and in the surrounding Kansai area, and its best representative was Takao Saito. This group, while being strongly influenced by Tezuka, attempted to write comics aimed directly at young people. The second group was based in Tokyo, and was composed chiefly of authors who had previously written a special Japanese form of children's entertainment called *kami-shibai* (paper-plays). The best representative of that group would be Sanpei Shirato. Both groups called their new comics *geki-ga*, but this kind of comic was really invented during the war under the separate name of *kami-shibai*.

Kami-shibai are a form of entertainment in which a narrator shows to the children, one at a time, 15 or more pictures in which a single story unfolds, while performing all the dialogue and narration. The narrator performed in the street, and his storytelling performance was a means of attracting children to buy the candy he had for sale. *Kami-shibai* disappeared rapidly after the war with the advent of television, and some of the people who used to draw the pictures for them began to write *geki-ga* instead. It seems likely that one source of the public's sudden affection for *geki-ga* and narrative comics was that they had been prepared by these *kami-shibai*. Furthermore, if we go back even further in time, we have the classical entertainments of the picture book (*ezoshi*) and picture scroll (*emakimono*), and it may be that these formed the beginning of the genealogy resulting in the transition from *kami-shibai* to *geki-ga*. In addition, in Japan there was the tradition of the *benshi*, a narrator who provided simultaneous explanations to silent movies. As this is a device not often used in other countries, there is a need to study further its relation to the appearance of the *kami-shibai*.

Reception and Reputation

In the twenty years since 1960, comic authors have greatly developed the means of expression in comics, and have made them more subtle. In addition, there has been a tandem development of the ability of comics readers to read comics properly and decipher their charms. There are many sides to the question of the author's means of expression and the reader's ability to read or receive, but the single most important area is that of the portrayal of a character's psyche and personality. For most comic authors, psychological descriptions are transmitted chiefly through the characters' facial expressions, particularly the eyes and the mouth, and secondarily through depiction of the characters' actions, or their dialogue. The reader imagines what the character is feeling or thinking from this combination of facial expression, action, and dialogue. During the early period, the emotions expressed were most often such relatively simple ones as joy, surprise, and sadness. Gradually, however, such complicated emotions as the suspiciously motivated flattery of a woman, or jealously compounded with self-loathing, came to be expressed. When we look at this growth of emotional expression, we can see how character portrayal in the comics has come of age.

When we look for special characteristics that comics that have been particularly popular over the past 20 years might share, we find that they all presented characters who were particularly disarming to the readers of

Below: "Boy's Magazine" soared with the "geki-ga" comic "Star of the Giants" (publ.: Kodansha) written by Ikki Kajiwara and illustrated by Noboru Kawasaki.

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their day. This is a trait the comics share with television drama, movies, and popular literature.

In the same way, most comics with a strong narrative, especially *geki-ga*, have rather stormy plotlines. Such stories include violence, and scenes of a strong sexual nature. Those who bear ill will towards comics, or those who cannot enjoy them, have claimed that those who love comics love them because they love sex and violence. The weakness of this argument is that it does not explain the failure of many comic strips loaded with sex and violence to gain any following at all.

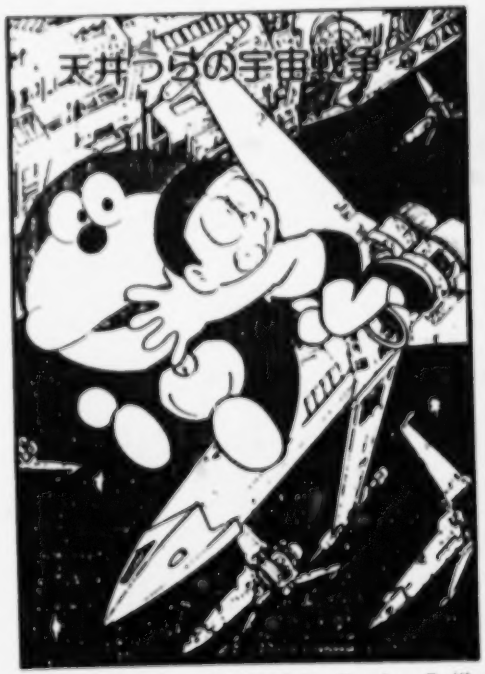
When we try to examine how those who cannot enjoy comics and as a result feel critical towards them are actually reading them, what we usually find is that they concentrate on the dialogue, and pay virtually no attention to the facial expressions as a signal of internal matters that need to be interpreted. This is like going into a movie theater with your eyes closed and trying to enjoy the film by listening only.

The personalities of the most popular comic characters are quite varied and it is hard to pinpoint any general trends. Even so, if one speaks in vague terms, from 1960 through the early 1970s, the type of hero that was most likely to be popular was someone with superior ability in his profession, who worked hard and who, in matters of competition or fights, knocked down his opponent without pausing to consider the means. Such an attitude reflects the social psyche of those people who, dreaming of a life of abundance, worked with all their strength during the period of high economic growth. In contrast to this, the heroes of the 1970s, a decade of low economic growth and recession, were more often ordinary citizens or laborers who work and fall in love, who remain anonymous to the world but quietly go ahead living their lives. This also reflects one extreme of the popular social psyche of its period.

If we differentiate further, we can say that the narrative comics of the 1960s, particularly the *geki-ga*, gained enormous popularity, installing comic-book culture as a principal part of popular culture. In 1965, the comic "Star of the Giants" (*Kyojin no Hoshi*), story by Ikki Kajiwara, illustration by Noboru Kawasaki, began to be serialized in *Boys' Magazine*. The appearance of this tremendously popular comic can be said to represent the peak of the spectacular rise of *geki-ga* during this period. Due to this strip, the above publication hit a circulation figure of over one million copies, which in itself was the topic of much discussion. In contrast, it seems that nonsense comics, comics designed chiefly to make one laugh, attracted more interest during the seventies. Of course there were still many superior *geki-ga* around, but none that attained the explosive popularity of those of the 1960s. I think that this change functions as a reflection of the change in the social psyche over this period.

Finally, how will Japanese comic-book culture change in the years to come? I do not have any confident answers on this. There are several things that I do think relatively safe to predict: The average age of those who read comics will gradually rise; and eventually there will be comics and *geki-ga* aimed at every generation. In Japan there are any number of examples of new forms of popular culture that are assimilated first by young people, while adults express indifference or opposition, but gradually overcome age barriers with the passage of time. This has been the case with baseball, popular music, and movies, to name a few. Comics are currently in the process of broadening their generational base of acceptance.

It is very difficult, however, to make predictions with respect to the content of comics of the future. On the one hand, there will probably be many works which simply belong to the commonplace mainstream of popular culture. But on the other hand, the few works with a high level of artistic intent will probably continue as well. Narrative comics and humorously intended comics will probably continue to be written side-by-side. Above that, all I can say is that the social psyche of the populace of decades to come will probably have common cultural traditions as its base, and that these will be expressed in many forms through the talent of individual comic artists.



Above: Greatly influenced by Tezuka, Fujiko Fujio created "Doraemon" (publ.: Shogakkan), which is popular among children.

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料金受取人払

郵便はがき

186-□□

国立局承認

30

（受取人）

東京都国立郵便局

私書箱54号

（発行有効期間
昭和55年12月
31日まで）

（発行元）東京都国立市西2-11-16
サンビルトコーポ

切手をはらずにお出しください。

アイドルスタンプ社

マ7係　行

プレゼントつき申込みハガキ

93

★サービス切手

うまらディズニー切手3種(未使用)がもらえるよ!!

(未使用です)

トミカ発行のディズニー切手3枠(ミッキーマウス、ゴーフィー)で、大きさは38ミリ×50ミリの大型切手です。

ウラにところ、名前を書いてポストに入れるとステキな切手がとどきます。その中から、ほしいものだけ買えるんだよ。

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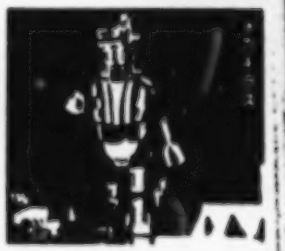
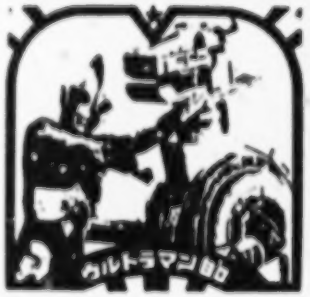
ウルトラマンシール





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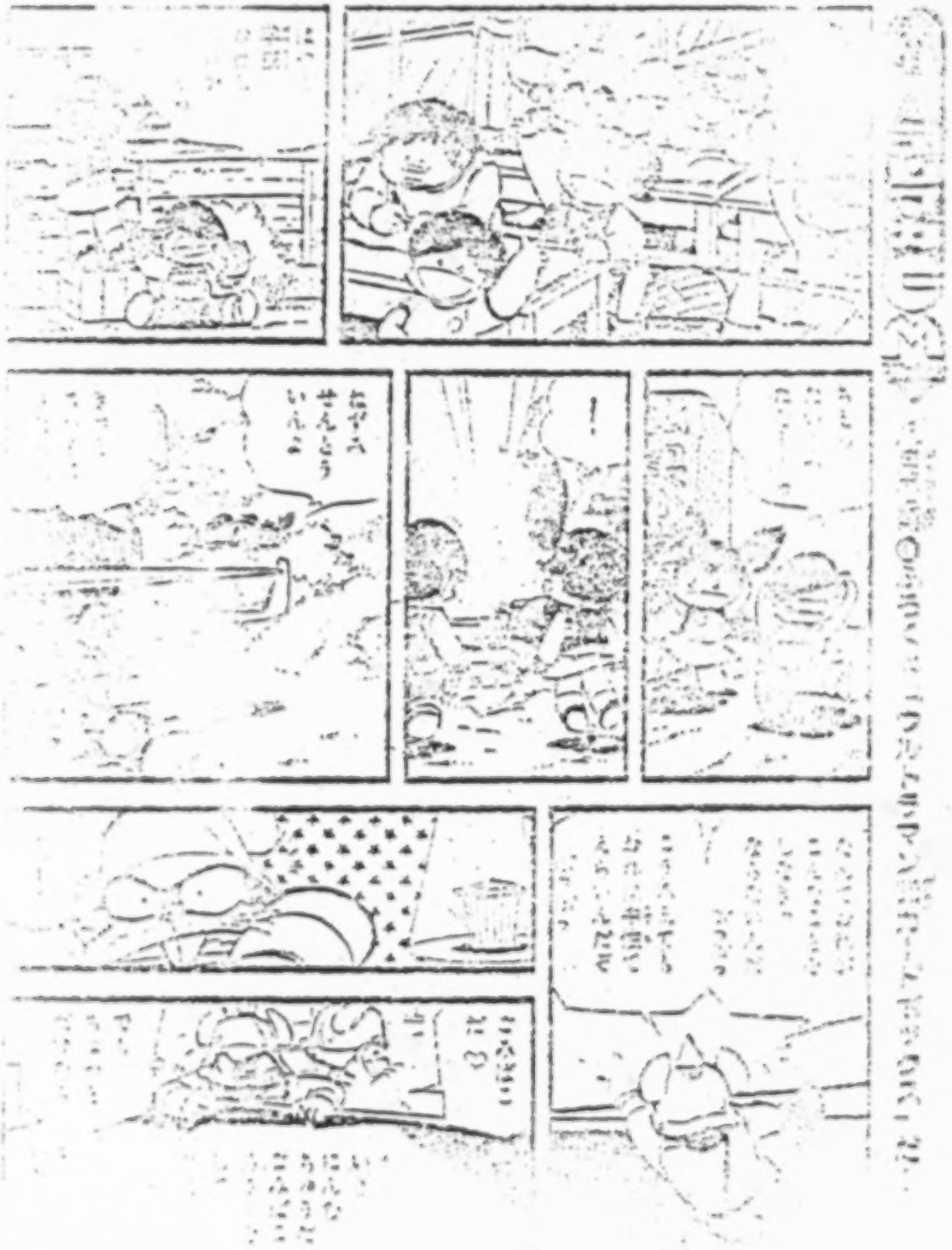

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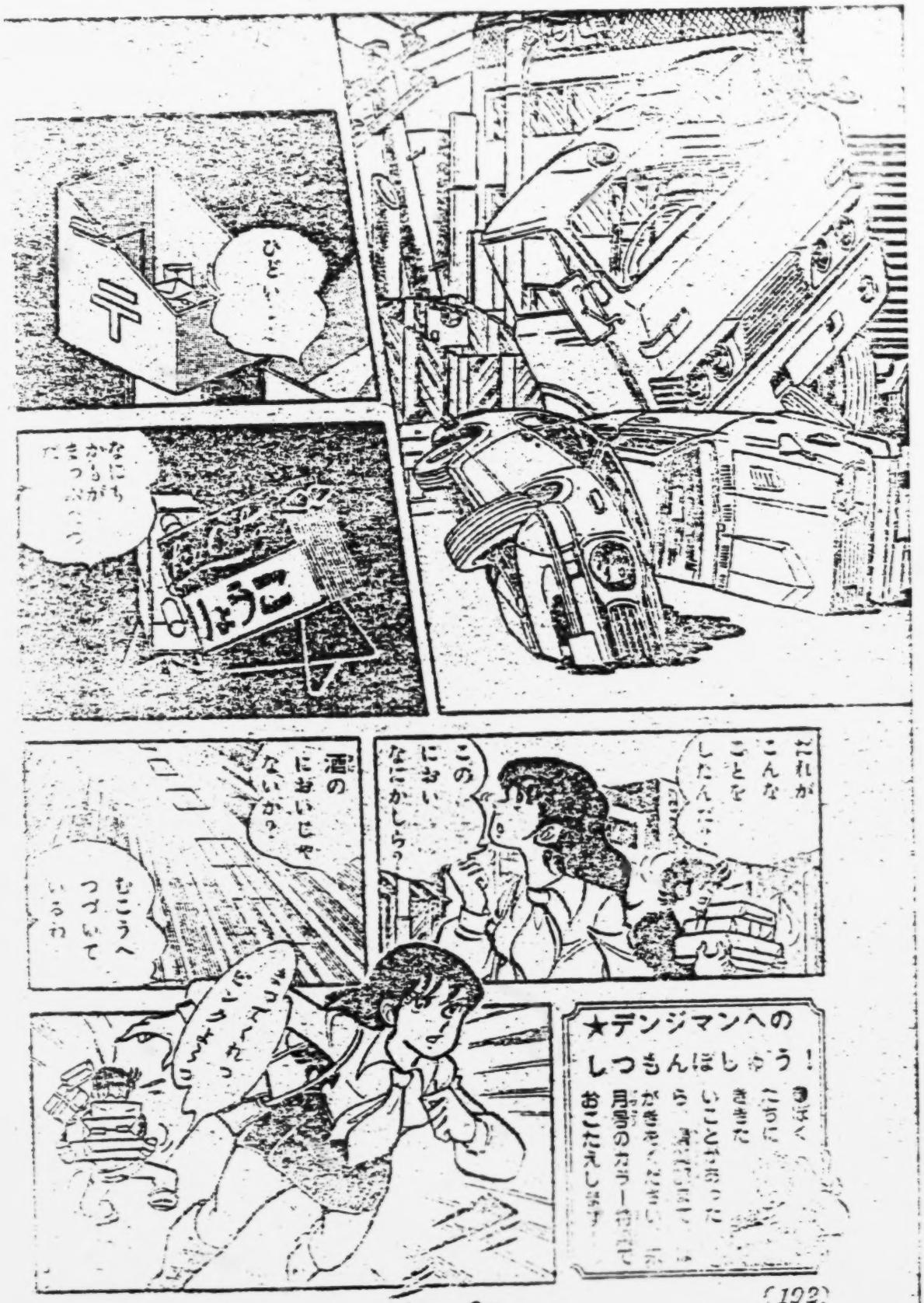

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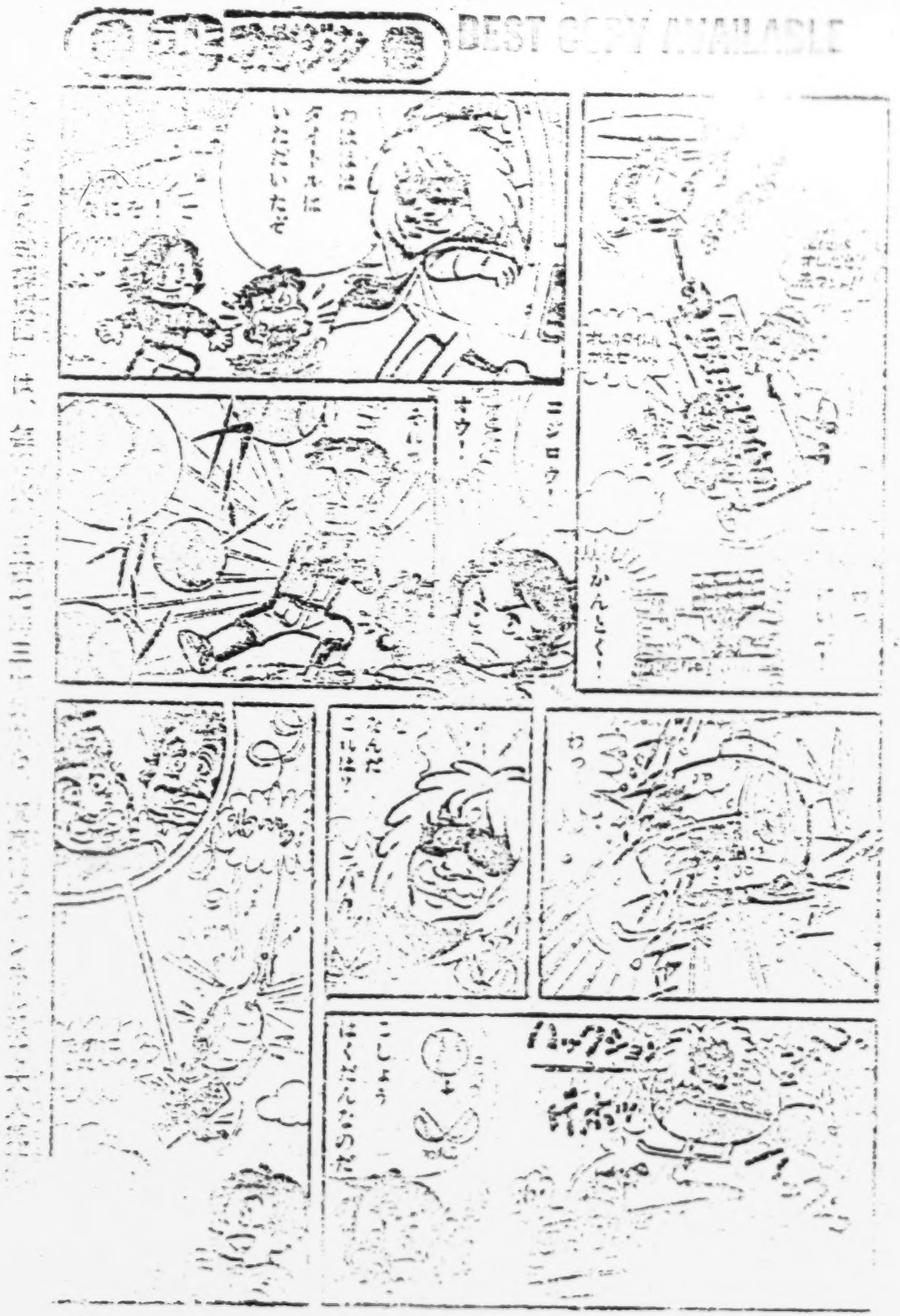

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父さんも、
っと昔、
す！
読んでいる
お母さんも、
さい

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毎日テレビ「ラマン'80」は、毎週水曜日夜七時から、TBSテレビ系で大人気放映中!

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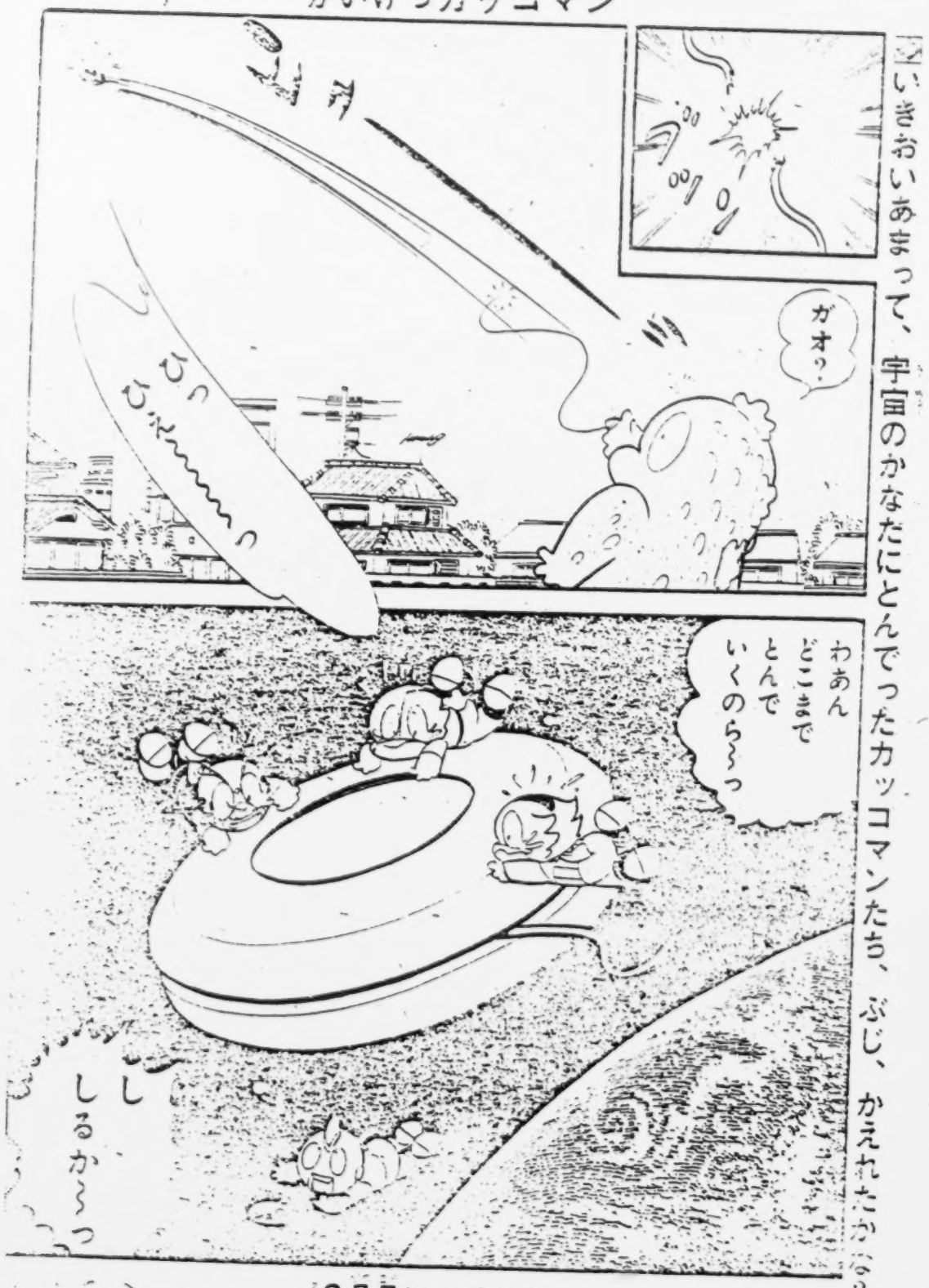

〈8月号につづく。〉

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